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CHRIST'S LIKENESS IN HISTORY AND ART

BY

GIOVANNI E. MEILLE

WITH 200 ILLUSTRATIONS AND A COLOURED PLATE

PREFACED BY PROFESSOR S. RICCI

TRANSLATED BY EMMIE M. KIRKMAN



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The author offers his warmest thanks to all those who, in various ways, have rendered him assistance in the preparation of this work.

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TO MY BRETHREN IN CHRIST
OF EVERY TONGUE, CLASS, AND NATIONALITY
WHO
WHILST CONTEMPLATING IN THEIR OWN HEART
THE " SPIRITUAL " IMAGE OF THE EVER-LIVING ONE
RENEW THEIR STRENGTH
TO STRUGGLE, TO LOVE, TO SERVE
AND TO SPREAD THROUGHOUT THE WORLD
THE WARMTH AND LIGHT
OF HIS FLAME

I want a definition of Art wide enough to include all its varieties of aim. I do not say therefore that the Art is greatest which gives most pleasure, because perhaps there is some Art whose end is to teach, and not to please. I do not say that the Art is greatest which teaches us most, because perhaps there is some Art whose end is to please, and not to teach. I do not say that the Art is greatest which imitates best, because perhaps there is some Art whose end is to create, and not to imitate.

But I say that the Art is greatest, which conveys to the mind of the spectator, by any means whatsoever, the greatest number of the greatest ideas, and I call an idea great in proportion as it is received by a higher faculty of the mind, and as it more fully occupies, and in occupying, exercises and exalts, the faculty by which it is received.

If this then be the definition of great Art, that of a great Artist naturally follows.

He is the greatest Artist who has embodied in the sum of his works, the greatest number of the greatest ideas.

JOHN RUSKIN

(Modern Painters).

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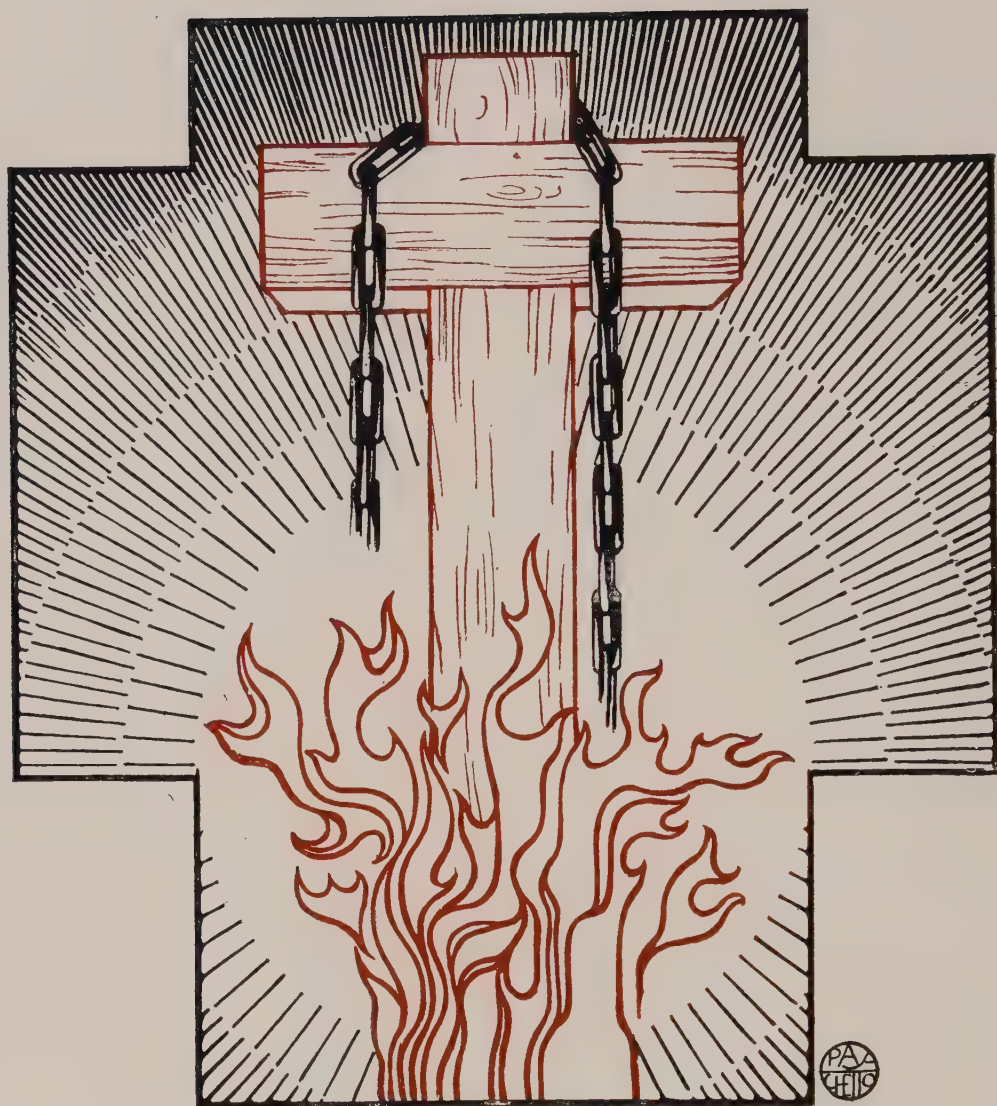
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A. Dürer: Judas' kiss (portion) – Wood engraving.

CHRIST'S LIKENESS
IN HISTORY AND ART



INTRODUCTION

Without any literary pretensions, without discriminating investigations — solely enlivened by the pure flame of good that art is called upon to set aglow in the history of humanity — this little book will not be lost amongst so many others, but will itself become a light for artists if ever the desire should take them to reproduce the divine features of the Redeemer either upon canvas or in marble.

This iconography of Christ is not complete, for that would be impossible; two huge volumes would not be adequate and would probably end by becoming monotonous. If, however, it is not complete — owing to difficulties of all kinds for which the author is not responsible — this work is nevertheless intensely interesting and most suitable, appearing as it does at a period when religious art is preparing to develop and rise towards a healthy idealism, when it is casting aside that state of morbid reality into which the increasing materialism of all nations had plunged it, a materialism invading every country and sullyng even its artistic manifestations.

This book is being published at a moment when education, exhibitions and numerous publications are endeavouring to retrace the origins, to climb back to the height of thought and symbolism, to the dignity of the truly sacred image.

Moreover, it is both right and useful that young artists should see in all those works reproducing Christ's likeness the possibility for studies and for comparisons with less classical and more modern attempts, it being the unfailing object of all art which desires to be true and living that it strives after illustrations, after a style, after an ideal belonging to its own day, and corresponding to the ethnical and aesthetic characteristics of the land which produces it.

* * *

Inasmuch as not only the man who fashions some work of art is an artist, but likewise he who has a taste for it, who feels it in his soul — and such are many — to them also the writer appeals that “ the flame may succeed the spark ”, that through mere vision an emotion at once striking and elevating may descend to the depths of the heart, that each may quench his thirst at the spring of living water flowing out into eternity.

The author expresses a fervent hope that his labours may result in a quickening influence for good. May his desire be realised! Such too is my own wish in presenting this work of both beauty and benefaction.

A work of art, because nobly conceived, according to the thought of Dante : “ I am a man who, when Love inspires him, lends an ear and expresses that which his inner voice dictates ”.

A beneficial task as well, since it is a reflection of that virtue which proceeds from the divine form of Christ who alone is the Way, the Truth and the Life.

SERAFINO RICCI.

CHRIST'S LIKENESS IN HISTORY AND ART



The face of Christ: Prophet, Saint and King!

The face of the Master!

The face of the Saviour!

We likewise — modern men and women of this twentieth century, old people, young men and young women, children too — we also, like certain Greeks of old, “*we would see Jesus*”.

*
* * *

Jesus!

The most righteous, noble and generous man who has ever walked upon this our earth; the man who, better than any other, expressed, both in his own person and in his dealings with his kind, Goodness, Purity, Liberty, Brotherhood and Perfection.

The man who — more than any other — has delivered our thoughts from the darkness of errors, has freed our heart from the horror of facing sorrow and death, and has set aglow in the human soul an inextinguishable torch of hope that Right will triumph.....

Jesus!

To-day still He is able to lighten our path, to reveal to our eyes infinite horizons.

He lives, He dominates, His presence impresses itself upon us.

*
* * *

And for this reason we would like to see Him; yes, to see Him with our own eyes.

To do this we must appeal to Art.

It is my earnest desire that from this book there may emanate a powerful wave of enthusiasm, a vibration of that sacred emotion which has inspired the greatest geniuses and the noblest artists of the last nineteen centuries when they endeavoured to reproduce the Master's image.





The Holy Face called " King Abgar ".
Genoa, Church of St. Bartholomew of the Armenians.

I.

THE PORTRAITS OF TRADITION.

The first portraits of Christ were probably the work of one or another of His disciples, and various copies, not identical in detail, must have been distributed fairly early amongst the faithful of the churches in Asia and Africa. The first reference to these copies, albeit incidental, is made by *Tertullian*, who was born 160 years after Christ, and who criticises one of them as "inexact and showing no resemblance".

Towards the year 340 *Eusebius*, the first ecclesiastical historian, speaks somewhat at length about certain likenesses then extant, and he names some of them, already very old.

The following century, however, *Augustine* writes in his "Confessions" that "The image of Christ according to the flesh has been created and modified by countless conceptions, all varying. His true likeness is unknown to us".

Augustine relates, for instance, that he had seen at Paneas (Caesarea Philippi) a bronze statue which represented a woman kneeling with folded hands in front of a man who stood upright, wrapped in a cloak, with his right hand outstretched towards her. The inhabitants of the town told him that formerly, in the house opposite, there had lived a woman whom our Lord had cured of an issue of blood.

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Certain "portraits" of Christ are still nowadays extant which — for various reasons — cannot be considered as historical. We may regard them as an echo of faraway traditions to which miraculous and legendary elements are indissolubly united.

Such a one is the portrait entitled *King Abgar*. There are several copies of it; the best preserved one is to be found in the Church of St. Bartholomew of the Armenians at Genoa, another in the Armenian convent at Venice.

An Armenian historian of the 5th century relates that Abgar, king of Edessa in Mesopotamia, having fallen ill, sent to Jesus his secretary, the painter Ananias, in order to beg Christ to visit him or, at least, to permit the messenger to take His likeness. Jesus consented, yet in spite of all Ananias' efforts he could not catch a resemblance. Then Jesus, having bathed His face, took a towel and wiping it held out the linen to the painter; upon it was the impression of the sacred countenance.

We have also several copies of another portrait called *The Veronica*. The oldest, it would appear, is the one which is to be found in St. Peter's at Rome. As to the origin of the portrait's title, there are two possible interpretations: according to some the name Veronica is nothing other than a personification of the Latin word *vera* and the Greek word *icon*, that is to say *the true image*, in contrast to other portraits of Jesus considered less authentic; according to others the name Veronica, or Berenice, is that of a pious woman who wiped with a linen kerchief the dust, sweat and bruises upon the face of Jesus; like the one given to Ananias, Veronica's also bore the imprint of Christ's visage.

Traditional portraits are numerous.

At Turin on great occasions is exposed *The Winding Sheet* in which the body of Jesus is supposed to have been wrapped; this sheet reveals the form of a human frame.

At Pisa a very old and curious *Crucifix* is venerated which is mentioned by Dante in his famous Poem and was carved, so it is said, by *Nicodemus*.

At Rome, in St. Prassede's Church, built upon the site of the ancient dwelling of the Christian Pudentius, is shown a rough *Sketch of a head* supposed to have been drawn by *St. Peter* when in his host's house. Another very ancient *Portrait* could formerly be seen at Rome in the convent adjoining the Church of St. Sylvester.

In different countries the portraits accredited to the painter *St. Luke* are countless.

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From the 3rd to the 5th century the "Fathers of the Church" conceived two widely different ideas of Christ's physiognomy.

Nearly all the Eastern "Fathers" based their conception upon the authority of the 53rd chapter of Isaiah: "*He hath no form nor comeliness, and when we shall see him there is no beauty that we should desire him*", thus considering Christ as lacking in both grace and nobility from a human point of view. So believed *Justin Martyr*, *Clement of Alexandria*, *Origen* and others, so much so that the pagan *Celsus* even reproached the Christians for their worship of a being so ugly. This idea was adopted by the Eastern Church and originated the noble, though hardly pleasing, reproductions of the Byzantines.

On the other hand, the Western "Fathers", and especially *Ambrose*, *Augustine* and *Jerome*, together with *Chrysostom*, *Gregory of Nyssa* and *John of Damascus* of the Eastern Church, taking for authority psalm 45, which, in alluding to the Messiah, says: "*Thou art fairer than the children of men; grace is poured into Thy lips*", imagined Jesus to be endowed with an attractive and perfect physical appearance.

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Towards this latter tendency incline two accounts of the Man of Galilee's appearance.

The first — given by *John of Damascus*, 8th century — describes Jesus as being handsome and tall. with hair slightly curled, eyebrows very arched meeting in the middle of the forehead, His face oval, complexion pale olive, hair and beard the colour of ripe corn, His eyes bright like the Virgin's, somewhat sunken, His voice sweet and sonorous, His regard full of kindness, wisdom and dignity.

The second description may be read in a queer document kept in the Vatican Library, relative to a certain letter which appears to have been addressed to the Roman Senate in the time of Tiberius by one Publius Lentulus "president of the people of Jerusalem" (?) contemporary with Christ and who was, in all probability, Pilate's predecessor in Judea as a Roman pro-consul. The letter reads thus:

"A singularly virtuous man has arisen and is living amongst us; those who follow Him call Him the Son of God. He heals the sick and raises the dead.

"He is tall and attracts attention, His form inspires both love and fear. His fair hair is long, flowing down to the ears and from thence to the shoulders; it is slightly crisp and curled, parted in the middle and falling on either side as is the custom of the Nazarenes. His cheeks are somewhat rosy, the nose and mouth are well shaped, the beard is thick and the colour of a ripe hazel nut, like the hair; it is short and parted in the middle. His look reveals both wisdom and candour. His blue eyes, at times, flash with sudden fire. This man usually so gentle in conversation becomes terrible when he reprimands, but even at such times there seems to emanate from his person a safe serenity. No man has ever heard Him laugh but often men have seen Him weep. His voice is grave, reserved and modest. He is as handsome as a man can be. He is called Jesus, the son of Mary".

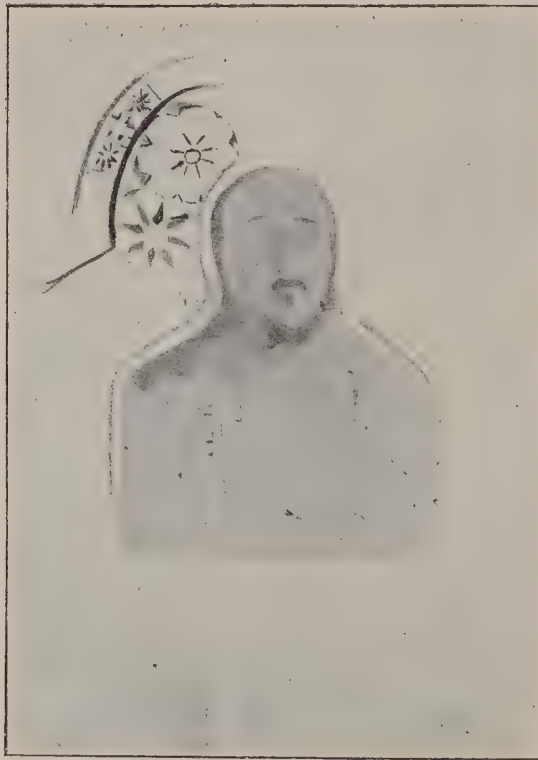
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It was this account, which dates from the 12th century, that evidently moved a painter to portray Jesus in what is known as the *Emerald Portrait*, a very ancient one, which bears the following curious inscription in barbarous Latin :

“ True effigy of our Saviour, copied from that cut in an emerald by order of Tiberius Cæsar. This emerald was later removed from the treasury at Constantinople and given to Innocent VIII, sovereign pontiff of Rome, by the Sultan of Turkey as a ransom for his own brother, who had been taken prisoner by the Christians ”. (Innocent VIII was pope from 1484 to 1492).

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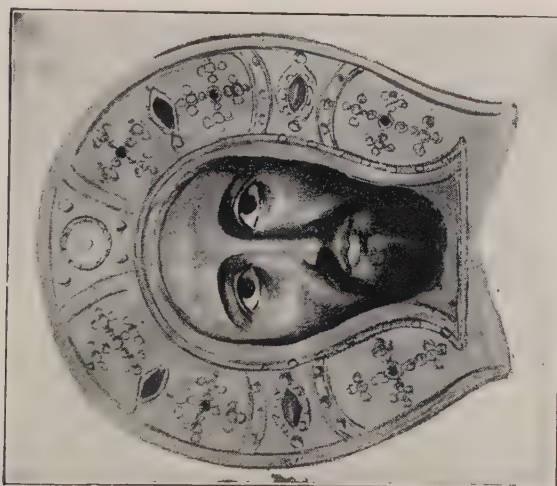
Whatever may be the exact historical value of the above documents, it is none the less very probable that the traditional decision concerning Christ's image corresponds in its principal features to what was really the Master's true aspect.



Sketch attributed to St. Peter — Rome, Church of St. Prassede.



Ancient portrait of Christ.
Rome, Church of St. Sylvester.



Portrait of Jesus, attributed to St. Luke.



Shroud called "The Veronica".
Rome, St. Peter's.



ANCIENT PORTRAIT OF JESUS CALLED THE " EMERALD " — 12th CENT. (?)



The Good Shepherd and the Vintage — Sarcophagus, 3rd cent. — Rome, Lateran Museum.

II.

THE FIRST FIVE CENTURIES.

In reality, however, the catacombs of several famous old towns are the historical places where the artistic manifestations of Christ first originated, and especially those of Rome.

What most strikes the historian is the complete absence — at least during the first two centuries — of any attempt at human portrayal in these catacombs. This is comprehensible, considering the fact that the Christians converted from Judaism were by instinct averse to imagery, whilst those converted from Paganism boldly affirmed the spirituality of the new doctrine in opposition to the æsthetic but shameless polytheism of all the pagan religions, and, as a result, they too abstained from representing any human likeness whatsoever. Moreover, in the enlightened atmosphere of enthusiasm and faith in which they lived, there was no need of external signs, so keenly did they feel the presence of their God.

They manifested by various symbols their belief in the immortality of the soul and in the resurrection (the dove and the peacock), the rites of their creed (baptism and eucharist), and the worship of Christ: the monogram composed of the first two letters of his name, the mystic lamb, and especially the fish, the Greek name of which, *ἰχθύς*, is a compound of the initials in the five Greek words of the formula *Jesus - Christ - God's - Son - Saviour*.



Ancient medal of the "King of Kings".



Jewish medal — Oxford, Ashmolean Museum.

Towards the beginning of the 3rd century, the efforts of mankind to represent Jesus appeared in the catacombs, but these are as yet mere symbols.

The one which appears most often is the *Shepherd Hermes* of ancient Greek mythology which indeed personifies one of the Master's favourite allusions to Himself as the *Good Shepherd*.

Sometimes we find it crudely drawn upon a tomb-stone, now painted upon a cubicle arch, or again sculptured on the sides of some sarcophagus. In every case he bears on his shoulder the sheep that was lost and found again. The best preserved of all the frescoes portraying the Good Shepherd is to be seen in the catacomb of St. Callistus and dates back to the end of the second century; the best of all the effigies of the Good Shepherd is a graceful statuette of the 3rd century. As in all attempts of that time, Jesus is represented as a young man, almost a child, with an enthusiastic and spiritual face but with neither beard nor halo.

Again Jesus is also shown to us in the figure of the pagan demi-God *Orpheus*, who, with his lute, charmed the birds and wild animals. This myth was symbolic of our Lord's sweet eloquence which so attracted and converted sinners.

During the 4th and 5th centuries we find numerous representations of Christ in frescoes, mosaics, bas-reliefs upon sarcophagi and in inscriptions upon medals. The symbolism, however, although human, has now completely vanished; for that which the decorators of the catacombs, and afterwards the church artists, wish to portray is Jesus Himself; the pictures they paint are, according to their idea, *portraits of Christ*. The most remarkable works at the end of that period may be still admired in some amongst the oldest basilicas in Ravenna and Rome.

Thus, little, by little is established and confirmed the traditional archetype, the characteristic features of which will be maintained, more or less, throughout the centuries: a sweet and serene countenance framed in long hair and with a beard, luminous eyes, high brow and firm lips. Around the Redeemer's head appears, at first imperceptibly, then more and more emphasised, the nimbus, or halo of light, which artists used after the fourth century, that is to say, after the fall of paganism from which it has been inherited.



YHS. XPC. SALVATOR MVNDI.

Ancient bronze medal — London, British Museum.



THE GOOD SHEPHERD — STATUETTE, 3rd CENT., — ROME, LATERAN MUSEUM.

(Photo. Alinari).



Profile of the Redeemer.
Mosaic in catacombs, Rome — 3rd cent.
Vatican Museum.



The Saviour.
Fresco in catacombs, Rome — 3rd cent.
After the design by Heaphy — British Museum.



ABOVE: CHRIST BLESSING AND THE SYMBOLS OF THE FOUR EVANGELISTS — MOSAIC 4th-5th CENI.
RAVENNA, CHANCEL OF ST. APOLLINARIS "IN CLASSE".



The Redeemer and Saints.

Mosaic (restored) — 5th cent. — Rome, Church of St. Pudentiana. (Photo Alinari).



Christ blessing — Mosaic 5th-6th cent. — Rome, chancel of St Paul's "extra muros".



CHRIST ENTHRONED AND SAINTS — MOSAIC 5th-6th CENT. — ROME, TRIUMPHAL ARCH, BASILICA OF ST LAWRENCE "EXTRA MUROS".

(Photo I. I. Arti Grafiche).



ABOVE: CHRIST ENTHRONED AND THE TWELVE APOSTLES — MOSAIC, 5th-6th CENT. — PARENZO, CHANCEL OF THE BASILICA.



The Good Shepherd — Mosaic, 6th cent. — Ravenna, Mausoleum of Galla Placidia.

III.

BYZANTINE ART AND THE MIDDLE AGES (6th-10th CENTURY).

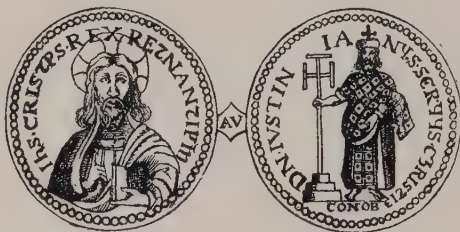
And now Christianity leaves the shadow of the catacombs in triumph and stands revealed in broad sunlight.

The Western Empire in its decline has no stable capital; now it is one town, then another. During a time the honour is bestowed upon Ravenna, as witness several churches of the 5th, 6th and 7th centuries with their valuable statuary and paintings.

In the more ancient of these works the subject of the Good Shepherd, though modified, is resumed, with the addition of long hair, a halo and the Cross. The favourite theme of the era is, however, *Christ Lord of the Universe, Christ Judge of the World*. In connection with this, we have an abundant iconography chiefly composed of mosaics verging upon the classical type (certain of them being very well preserved) which decorate the various Roman basilicas of the period.

Art, however, is rapidly deteriorating and, little by little, the Master's form grows more and more stereotyped; there is ever less and less expression, less sentiment, less life. Byzantinism is at the gates of the Latin world. The drawing becomes hard; it is not that simple and severe hardness which we find later in Gothic art

but rather the complicated and affected stiffness of that ecclesiastical immobility peculiar to the Byzantines; the eyes are badly drawn, the hands barbarous, the drapery without relief, shadow or any softening effect, falling in one piece without any fold, like a metal tunic.



Gold Piece, time of Justinian — (Reigned 527-565).

We now arrive at that dark epoch of more than three centuries (from the 8th to the beginning of the 11th) when one would say that humanity paused in its upward march towards progress. Art seems dead. The ancient classic beauty has declined; gradually it disappears altogether, whilst the new beauty destined to replace it — the creation of Christian art which will render resplendent the glory of centuries to come — is not yet born.

During the period at which we have arrived the iconography of Christ is childish, awkward and strange. One is sufficiently convinced of this when looking at the miniatures which ornament the rich covers and old leaves in the books of the Gospel and of the Psalms at that time.



Tomb, 6th cent. — Ravenna, Mausoleum of Galla Placidia.



BUST OF CHRIST — BYZANTINE MOSAIC — FLORENCE, NATIONAL MUSEUM.

(Photo Alinari).



THE REDEEMER AND SAINTS — MOSAIC, 6th-7th CENT. — GROTTAFERRATA ABBEY.



The Saviour enthroned
— Byzantine mosaic —
Sutri (Lazio), Cathedral.



The Redeemer with Saints
and Angels — Byzantine
triptych — Trevignano,
St Mary's Church.

(Photo I. I. Arti Grafiche).



The Calling of Peter and Andrew — Mosaic, 6th cent. — Ravenna.



The Resurrection of Lazarus — Mosaic, 6th cent. — Ravenna.



Stone Crucifix, 10th-11th cent. — Bassano Veneto



Marble Crucifix, 10th cent. — Arezzo, Museum.



Christ enthroned — Miniature — Godescale (A. D. 781).
Charlemagne's Book of the Gospels — Paris, National Library.



Christ enthroned — Miniature — 7th-8th cent.
Frontispiece of an Irish Book of the Gospels.



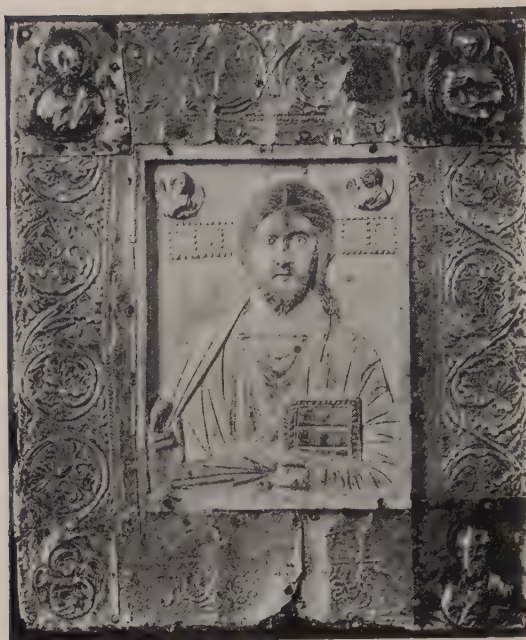
Benedetto Antelami: The Taking down from the Cross — Bas-relief, 12th cent. — Parma.

IV.

THE END OF THE MIDDLE AGES (11th-12th CENTURY).

Towards the close of this obscure period of the Middle Ages, viz. in the 11th and 12th centuries, art revives and softens. Oases appear in the spiritual desert, such being, in Germany, the abbeys of *Reichenau* and *Nydeggen* and other centres on the Rhine with their frescoes; in Greece, the convents of *Mt. Athos* and *Daphne*, with their mosaics; in France, the carved façade of the church at *Vézelay*; in Italy, the paintings in the cathedrals of *Palermo*, *Cefalù* and *Aquileia*, in *Santa Maria Antiqua* at Rome, in *Torcello* near Venice, in *Sant'Angelo in Formis* near Capua, etc. But all these productions still give witness to the Byzantine influence.

At the same time and in different countries, first Roman architecture, and following upon it Gothic, make marvellous strides. From the 12th century onwards France, England, Germany, Italy and Spain build their grandest churches, and amongst the carvings ornamenting the fronts of the finest cathedrals, especially the French of the 12th and 13th centuries (*Autun* - 1130, *Noyon* - 1140, *St. Denis* - 1144, *Moissac* - 1150, *Notre Dame de Paris* - 1163, *Bourges* - 1172, *Strasbourg* - 1177, *Chartres* - 1194, *Rheims* - 1211 and *Amiens* - 1215 etc.), one remarks several strongly characteristic statues of the Christ.



Bust of Christ: Ivory Cover of a Venetian Book of the Gospels — 11th cent.



The Last Judgment: (Upper Part) — Mosaic, 11th cent. — Torcello Church, near Venice.



JESUS CHRIST ENTHRONED AND TWO ANGELS — MOSAIC, 12th CENT.
TORCELLO CHURCH, NEAR VENICE.



CHRIST UPON THE CROSS AND SAINTS — FRESCO, 11th CENT.
ROME, CHURCH OF ST. MARY ANTIQUA.



CHRIST CRUCIFIED, THE MADONNA AND ST. JOHN.
MINIATURE, A. D. 1207-1218 — TRENTO, MISSAL OF P. V. VANGA.



"CHAMPENOISE" SCHOOL: HEAD OF CHRIST — PAINTED STONE, 11th-12th CENT.
PARIS, LOUVRE.

(Photo Alinari).



CHRIST ENTHRONED — BAS-RELIEF 11th-12th CENT. — VÉZELAY (BURGUNDY), CHURCH PORCH.



THE ASCENSION — MINIATURE, 10th-11th CENT.
BENEDICTIONAL OF ETHELWOLD, CHATSWORTH (ENGLAND).
DUKE OF DEVONSHIRE'S LIBRARY.



THE BAPTISM OF JESUS — MINIATURE, 11th CENT.
 "MANUAL OF PAINTING", MOUNT ATHOS (GREECE).



REDEEMER ENTHRONED — FRESCO, 11th CENT.
NYDEGGEN (GERMANY) — CHURCH CHANCEL.



Christ enthroned, the Madonna and St. Mark.
Mosaic, end of 13th cent. — Venice, Basilica of St. Mark's.

V.

THE DAWN OF THE RENAISSANCE (13th–14th CENTURY).

In the 13th century it is painting which is to the fore. As soon as artists turn towards classic art they seem enabled to understand nature better. For instance, the Roman, Tuscan and Venitian mosaic workers of the 13th century (*Santa Francesca Romana*, *Santa Maria in Trastevere*, *Santa Maria Maggiore*, *Florence* baptistery, *Pisa* cathedral, *St. Mark's* basilica at Venice) cast aside the olden style and approach a more natural and realistic conception of things.

And here, beside the anonymous authors of the mosaics, are the first great painters of the new era, whose names fortunately are known to us, and whose soul we are able to analyse through their work. *Cimabue* in Umbria and in Tuscany, *Duccio di Boninsegna* at Siena, *Cavallini* at Rome, *Giotto* throughout all Italy produce at last works which testify not only to technique but also to the feelings, emotions and faith of a person, or rather of a personality. The artist lives in his creation and the work palpitates with the life of the artist.

Giotto, one of the most powerful "inventors" of painting, has renovated the usual Christian subjects and consolidated them for a long time — thanks to his luminosity of expression and rhythmic composition — in a striking manner which will not readily be surpassed.

In the 14th century the followers of Cimabue, of Duccio and of Giotto are the forerunners of that splendid efflorescence which expands still further in the following century. So are many distinguished Venetian painters such as *Lorenzo*, *Caterino*, *Donato*, *Jacobello del Fiore* and others.



Christ and the Eternal Father — Fresco, 14th cent. — Padua, Capitular Basilica.



CHRIST ENTHRONED AND SAINTS — MOSAIC, A.D. 1300 (ABOUT) — PISA, CATHEDRAL CHANCEL.



THE BOY JESUS — MOSAIC, END OF 13th CENT.
VENICE, ST. MARK'S BASILICA.



Christ Glorified — 14th cent.
Orvieto — Cathedral Façade.



The Redeemer — 14th cent.
Milan (fragment of Cathedral) — Archeological Museum.
(Photo Brogi).



DUCCIO DI BONINSEGNA: CHRIST AT THE COLUMN.

(Photo Lombardi).



PIETRO CAVALLINI: HEAD OF CHRIST, PORTION OF FRESCO, THE LAST JUDGMENT.

ROME, CONVENT OF ST. CECILIA.

(Photo Alinari).



GIOTTO: PROFILE OF CHRIST, PORTION OF FRESCO, THE BAPTISM OF JESUS.
PADUA, CHAPEL OF THE SCROVEGNI.

(Photo Alinari).



GIOTTO: PROFILE OF CHRIST, PORTION OF FRESCO, JUDAS' KISS.

PADUA, CHAPEL OF THE SCROVEGNI.

(Photo Alinari).



GIOTTO: HEAD OF CHRIST, PORTION OF FRESCO, THE CRUCIFIXION.

PADUA, CHAPEL OF THE SCROVEGNI.

(Photo Alinari).



Giovanni Antonio Bazzi (Sodoma): Head of Christ.
Olivetian convent of St. Anna in Camprena — Refectory Door.

VI.

THE ITALIAN RENAISSANCE (15th-16th CENTURY).

In the 15th century, the waves of enthusiasm for art succeeded each other with an ever-increasing force and intensity. Here we are at last in the plenitude of the Renaissance, at least as far as Italy is concerned; the other countries will follow later. The Renaissance is the epoch of great masters, of the geniuses who are the immortal glory of humanity. The greatest amongst them contributed very largely towards the iconography of Christ.

Artists abounded: at Florence we have *Masolino da Panicale*, *Masaccio*, *Paolo Uccello*, *Andrea del Castagno*, powerful adherents of naturalism. *Masaccio* only lived 27 years, long enough, however, to leave us several masterpieces, amongst which are two vigorous effigies of the Man of Galilee.

Then followed *Fra Filippo Lippi* and *Beato Angelico* with greater subtlety of expression and a profound mystic tenderness. Angelico is the finest exponent of Christianity such as it was understood by St. Francis of Assisi. None could set forth better than he the joy of believing, the sweetness of suffering for the faith, the

blessedness of the elect. In the numerous frescoes with which he has ornamented the walls of St. Mark's convent he gives us a likeness of Jesus which, by reason of its purity of design and force of expression, indicates remarkable progress. Two works alone would suffice to assure the artist immortal fame: *St. Dominic adoring the Crucified*, and *Christ as a Pilgrim being received at the hospice doors by two Dominican brothers*, an exquisite interpretation of a spiritual encounter.

During this period also *Donatello* carved in marble or modelled in bronze his innumerable masterpieces.

Towards the end of the 15th and during the 16th centuries, first-rate artists were plentiful in Florence. *Verrocchio*, *Botticelli*, *Ghirlandaio*, *Frà Bartolommeo*, *Andrea del Sarto* and others.

Verrocchio is the author of that well-known picture "*Christ's Baptism*" whilst *Andrea del Sarto* — with precise design, in warm harmonious colours and transparent shadows — produced two *Portraits of Jesus* of varying value; the first showing the Galilean as a man of the people and brother to the humble, the second bright with the flame of the resurrection which shines upon the noble face and pierced hands. A *Bust of Christ* by *Francesco Franciabigio* is also worthy of notice.

But Florence is not the only hearth upon which the fires of art rekindled. In the Marches and in Romagna many good painters, such as *Gentile da Fabriano*, *Marco Zoppo*, *Giovanni Santi*, father of Raphael, *Palmezzano*, *Baroccio*, were born or have worked; Umbria is made famous by *Lodovico di Angiolo*, *Dono Doni*, *Giannicola Manni*, *Piero dei Franceschi*, *Luca Signorelli* and *Pietro Perugino*. Theirs also is true art, art which is eloquent, which touches us, which inflames the onlooker with that same passion that inspired the artist, and especially is this passion of the painter revealed in pictures representing Christ. It is the same with *Giacomo Cozzarelli* and *Giovanni Antonio Bazzi*, called *Sodoma*, who, with their wonderful technique, decorate the walls of the public palaces and of the convents, and who give as a background to their frescoes the clear Siena sky.

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In the North of Italy *Bergognone*, *Gaudenzio Ferrari* and others probably must have seemed somewhat out of date when *Leonardo*, having settled at Milan, gathered around him his devoted followers *Andrea Solari*, *Marco d'Oggiono*, *Cesare da Sesto*, *Giovanni Antonio Beltraffio*, *Bernardino Luini*. No other Lombard painter has moulded the Master's form so well as *Andrea Solari*, no other has been able to produce such an exquisite head as his *Ecce Homo*.

With *Leonardo da Vinci* art acquired all the suppleness, richness and power necessary to express every shade of thought, with him it attained the highest summits of spirituality. What marvel is there like his Saviour's head in the *Last Supper* at the Santa Maria delle Grazie in Milan! The artist has been able to seize the moment when Jesus announces to his followers the betrayal by Judas. The divine resignation to such a great human sorrow as that of betrayal by a disciple and

friend can have no better interpretation than in the Master's expression of stern dignity which withal remains unfathomably sweet.

And here again are other famous names amongst the contemporaries of Leonardo: *Bramante*, the "terrible genius", the supreme architect of the epoch and at the same time both sculptor and painter; *Mantegna*, creator of a new style, who adds to his scientific draughtsmanship the precision of anatomical truth, and many others.

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At Venice, the Eastern town, painters were manifestly more loath to break away from the Byzantine traditions which continued to be reflected in the art of the *Vivarini*, the *Crivelli* and *Quirizio da Murano*, whilst *Carpaccio*, the two *Bellini* and *Cima da Conegliano* are picturesque story-tellers, and *Giorgione*, though unrestrained in his passion for colour, maintains at the same time a simple yet strong likeness of Christ beneath the Cross.

Amongst the artists belonging to the Venetian school we must still name *Jacopo da Valenza*, who worked first at Venice and then in Spain, and *Antonello da Messina*, a Sicilian who became celebrated at Venice where he did his finest work, of which his *Christ at the Column*, an original and powerful creation, is the most characteristic.

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And now gradually, calmly, by an almost natural, one might almost term it an organic development, we come to the two masters of the 16th century, *Raphael* and *Michael Angelo*. In this rapid survey throughout the centuries we can, alas! only regard them superficially.

Few likenesses of Christ create such a profound impression as that which crowns the summit in that marvellous canvas, the *Transfiguration*. Raphael's disciples set at the head of his death-bed, this picture, his last masterpiece, his hymn of farewell sung in 1520: he lived only 37 years! Jesus, as though enraptured, is ascending towards the light, and one cannot possibly regard this painting without feeling likewise transported to a higher region, towards an atmosphere of purity and beauty. *Michael Angelo*, even in his portrayals of the Christ, preserves that style of grandiose pride and superhuman majesty to which, quite rightly, is given his name. One has only to examine the *Last Judgment* in the Sistine Chapel to realise the mighty genius of this colossus!

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In the very midst of the 16th century, however, the art of the glorious Venetian school is destined both to leap into new life and also to attain its zenith. The two *Palma* (the *Elder* and the *Younger*), *Titian* and his followers, then *Sebastiano del Piombo*, *Bonifacio Veneziano*, *Paris Bordone*, *Marco Basaiti*, *Paolo Veronese*, and *Tintoretto*, each according to his own peculiar temperament, develop the new form of expression (the poetry of light and richness of colouring)

already evinced by Giorgione; right to the end of the 16th century the Venetian school produces wonderful work full of animation. The name which dominates this period is that of *Titian*, who in various paintings has so admirably depicted the face of Jesus. An exquisite sweetness emanates from these bright faces relieved as they are against a background of colour; especially is this so in the famous *Christ and the Coin* which recalls the scene "Render unto Caesar the things which are Caesar's and unto God the things that are God's".

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But it is not only at Venice that Titian's style finds imitators. At Ferrara, *Garofalo* and *Ortolano* paint with success; at Mantova, *Marcello Venusti* becomes famous; at Parma, *Correggio* not only reflects Venetian voluptuousness combined with Florentine intellectuality but he brings his own contribution of high value to religious art. A proof of this is his *Ecce Homo*, a striking reality because it is not the product of any mannerism but the sincere expression of a profound emotion. Correggio's work honours his master, the Modenese *Bianchi Ferrari*.

The *Raibolini*, called *Francia*, at Bologna, *Moroni* and *Lotto* at Bergamo, *Moretto*, *Romanino* and *Timoteo Viti* at Brescia, these also are debtors to Venetian colour for the liveliness in their work; their paintings have indeed more colour than life, but it is colouring so thoroughly in harmony with the artist himself that by means of it he magnifies his mental picture even when, with regard to expression of character, these paintings are inferior to those done by the disciples of Mantegna and Michael Angelo.

The sculpture of this period is famous for two great names, that of *Giovanni Bologna* (*Giambologna*) and that of *Sansovino* who likewise have handled our subject in a masterly fashion.



Giambologna: Christ dead — Urbino, Grotto Oratory.



BEATO ANGELICO : JESUS INVITED INTO THE HOSPICE BY TWO DOMINICAN BROTHERS — FLORENCE, ST. MARK'S MUSEUM.
(Photo Alinari).



BEATO ANGELICO: HEAD OF JESUS CRUCIFIED, PORTION OF FRESCO IN FIRST CLOISTER.
FLORENCE, ST. MARK'S MUSEUM.

(Photo Alinari).



DONATELLO: UPPER PORTION OF CRUCIFIX (BRONZE) — PADUA, BASILICA OF ST. ANTONY.
(Photo Alinari).



MASACCIO: CHRIST — PORTION OF FRESCO, JESUS PAYING TRIBUTE.
FLORENCE, CHURCH OF THE "CARMINE".



Botticelli School: The Redeemer blessing.
Bergamo, Carrara Academy.



Frà Bartolommeo: Jesus of Nazareth.
Florence, Ancient and Modern Gallery.
(Photo Alinari).



ANDREA DEL SARTO: HEAD OF THE REDEEMER — PORTION OF THE LAST SUPPER.

FORMER CONVENT OF ST. SALVI, NEAR FLORENCE.

(Photo Alinari).



ANDREA DEL SARTO: HEAD OF THE RISEN CHRIST.
FLORENCE, CHURCH OF THE HOLY ANNUNCIATION.

(Photo Alinari).



ANDREA DEL VERROCCHIO : THE BAPTISM OF JESUS — FLORENCE, UFFIZI GALLERY.
THE ANGEL ON THE LEFT IS BY LEONARDO DA VINCI.



GIACOMO COZZARELLI: THE BAPTISM OF JESUS — SIENA, PALAZZO PUBBLICO.



SODOMA: JESUS BOUND TO THE COLUMN — SIENA, ART GALLERY.

(Photo Alinari).



PIERO DEI FRANCESCHI: THE RESURRECTION OF CHRIST.

SANSEPOLCRO, MUNICIPAL ART GALLERY.

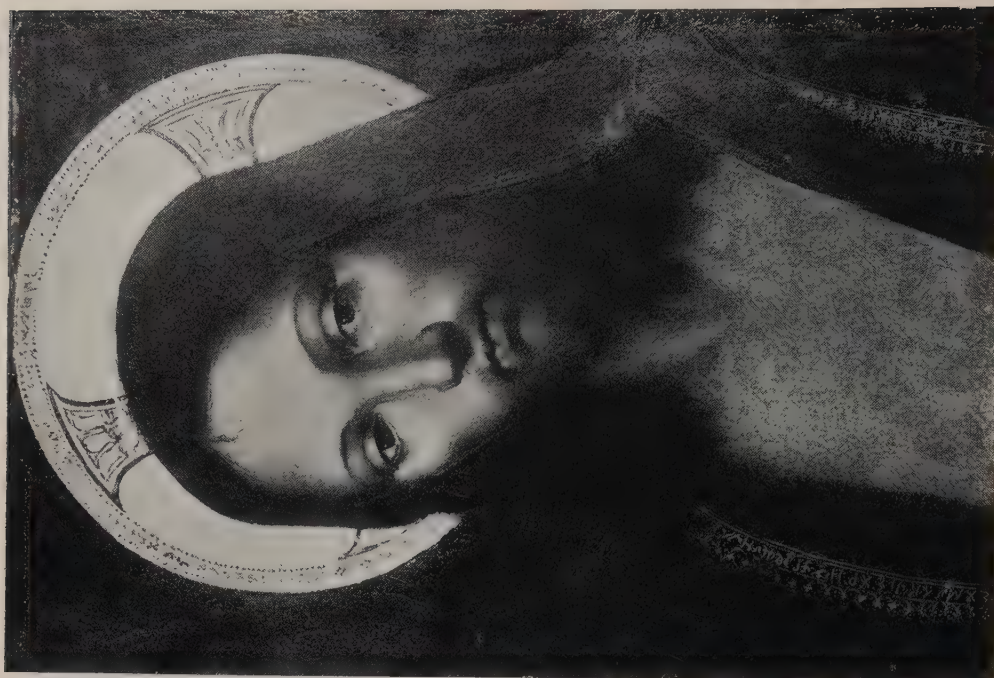


PIETRO PERUGINO : PROFILE OF CHRIST — PORTION OF FRESCO
THE CONSIGNMENT OF THE KEYS — ROME, VATICAN PALACE — SISTINE CHAPEL.

(Photo Alinari).



PIETRO PERUGINO: CHRIST BEARING THE CROSS (PORTION).
PERUGIA, CONVENT OF THE DOVES.



Giannicola Manni: (?) The Saviour.
The property of Magherini Graziani Esq.

(Photo Tili).



Pietro Perugino: Head of Christ — Portion of fresco
The Transfiguration — Perugia, Cambio College.

(Photo Alinari).



FEDERIGO BAROCCIO: THE SAVIOUR — FLORENCE, PITTI GALLERY.

(Photo Alinari).



Raphael: The Redeemer.
Brescia, Municipal Art Gallery.



Raphael: Head of Christ — Portion of picture
The Transfiguration — Rome, Vatican Art Gallery.

(Photo Alinari).



RAPHAEL : HEAD OF CHRIST - (DRAWING) — VENICE, ART GALLERY.

(Photo Alinari)



MICHAEL ANGELO: JESUS CURSING THE DAMNED — PORTION OF FRESCO
THE LAST JUDGMENT — ROME, VATICAN PALACE — SISTINE CHAPEL.

(Photo Alinari).



MICHAEL ANGELO: HEAD OF REDEEMER — PORTION OF A STATUE.
ROME, CHURCH OF ST. MARY SOPRA MINERVA.

(Photo Alinari).



LEONARDO DA VINCI: STUDY FOR THE CHRIST - (DRAWING).

VENICE, ART GALLERY.



LEONARDO: CHRIST — PORTION OF FRESCO, THE LAST SUPPER — MILAN, ST. MARY OF MERCIES.

(Photo Anderson).



Andrea Solari: The Good Shepherd - (Cartoon) — Milan, Brera Art Gallery.



Andrea Solari: "Ecce Homo" — Milan, Poldi-Pezzoli Art Gallery.
(Photo Alinari).



FRANCESCO FRANCIA: JESUS GOING TOWARDS CALVARY.
BERGAMO, CARRARA ACADEMY.



Timoteo Viti: The boy Jesus — Brescia, Art Gallery.
(Photo Alinari).



Bernardino Luini: The boy Jesus — Milan, Ambrosian Gallery.
(Photo Alinari).



GIOVANNI ANTONIO BELTRAFFIO: THE BOY JESUS.
BERGAMO, CARRARA ACADEMY.

(Photo I. I. Arti Grafiche).



BIANCHI FERRARI: JESUS IN GETHSEMANE — ROME, CORSINI NOW NATIONAL GALLERY.

(Photo Alinari).



CORREGGIO : HEAD OF CRUCIFIED CHRIST — PALERMO, MUSEUM.

(Photo Alinari).



Antonello da Messina: Christ at the Column.
Venice, Art Gallery.



Jacopo da Valenza: The Redeemer blessing.
Bergamo, Carrara Academy.



UNKNOWN VENETIAN, 16th CENT.: HEAD OF CHRIST — LONDON, COOK COLLECTION.

(Photo Braun).



Carlo Crivelli: Veronica's Veil.
Pavia, Malaspina Collection.



Carlo Crivelli (attrib.): The Redeemer.
Rome, The property of Marius Menotti Esq.

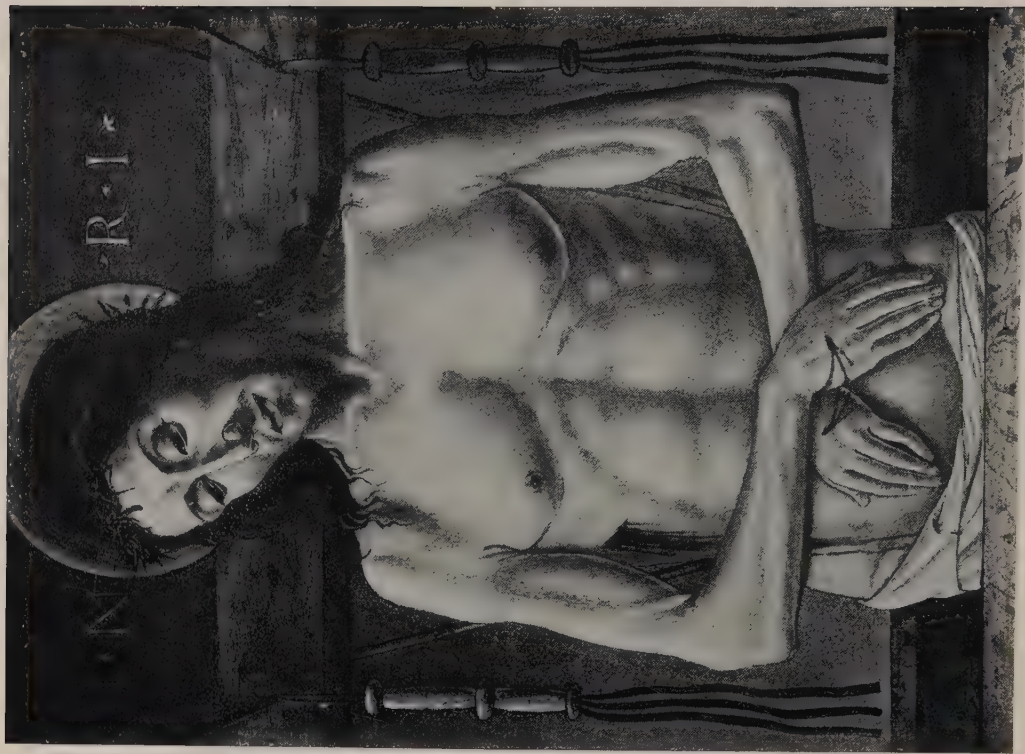


CIMA DA CONEGLIANO: CHRIST BLESSING — DRESDEN, ART GALLERY.

(Photo Braun).



A. Mantegna : Christ rising from the tomb.
Padua, Municipal Museum.



Quirizio da Murano (attrib.): Christ rising from the tomb.
Venice, Art Gallery.



ANDREA MANTEGNA: CHRIST DEAD — MILAN, BRERA ART GALLERY.



Tintoretto: The Burial of Christ — Milan, Brera Art Gallery.



Giorgione: Jesus going towards Calvary — Venice, Church of St. Roch.



GIORGIONE : CHRIST BEARING THE CROSS — VICENZA, LOSCHI PALACE.



Gentile Bellini: Head of the Saviour.
Venice, Art Gallery.

(Photo Alinari).



Giovanni Bellini: Portion of Painting, The Baptism of Jesus.
Vicenza, Church of the Holy Crown.

(Photo Alinari).



Marco Basaiti: The Redeemer — Bergamo, Carrara Academy.
(Photo I. I. Arti Grafiche).



Bonifacio Veneziano: The Redeemer — Bergamo, Carrara Academy.
(Photo I. I. Arti Grafiche).



TITIAN: CHRIST AND THE TRIBUTE MONEY — DRESDEN, ART GALLERY.

(Photo Alinari)

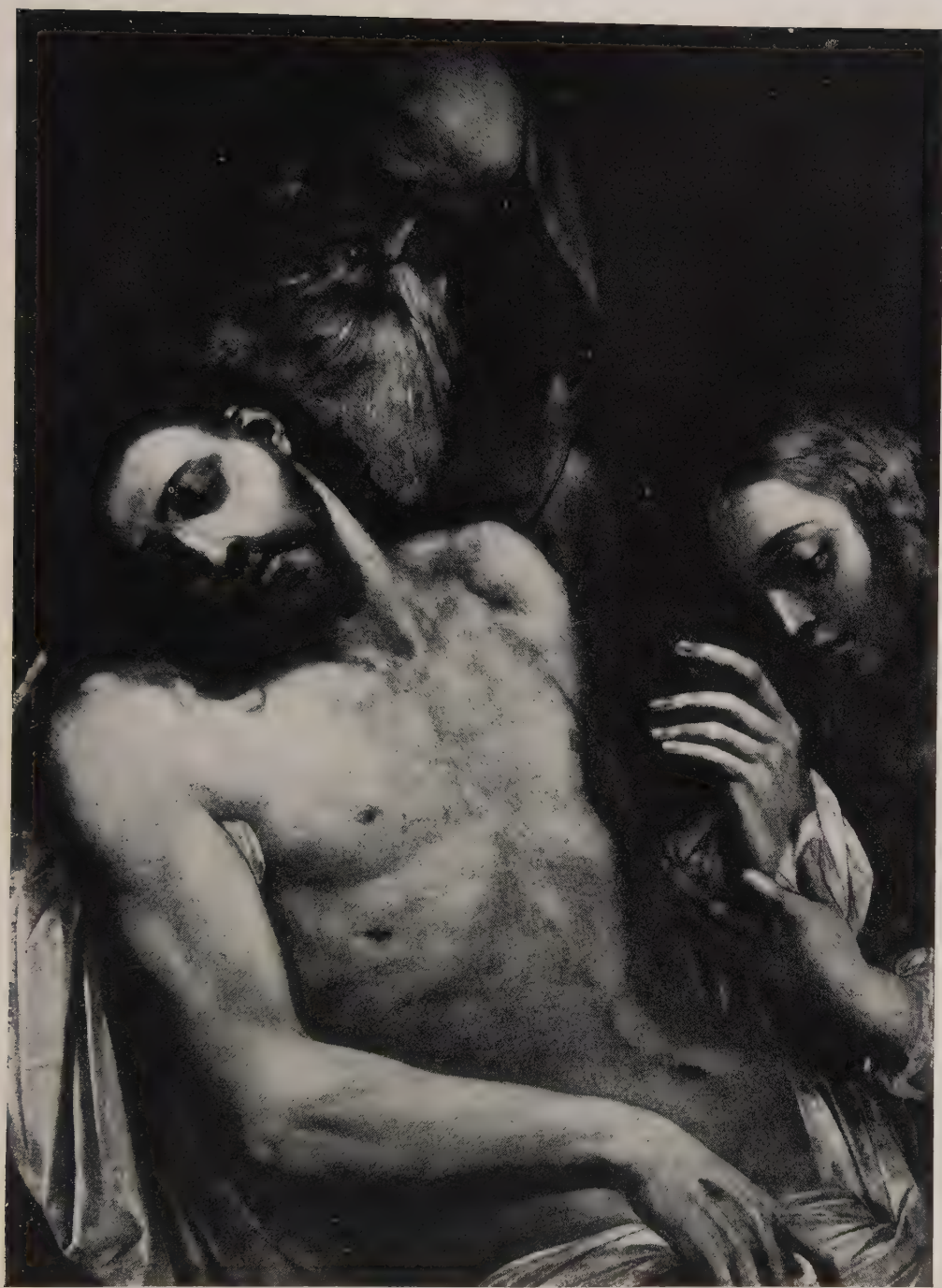


TITIAN: PROFILE OF THE REDEEMER — FLORENCE, PITTI GALLERY.

(Photo Alinari).



SEBASTIANO DEL PIOMBO : CHRIST CARRYING THE CROSS.
PETROGRAD, HERMITAGE.



SEBASTIANO DEL PIOMBO : CHRIST DEAD — BERLIN, ART GALLERY.



PAOLO VERONESE: PROFILE OF CHRIST,
PORTION OF PICTURE LEVI'S FEAST — VENICE, ART GALLERY.

(Photo Alinari).



Unknown German, 16th cent.: Jesus and the twelve Apostles — Brussels, Museum.

VII.

THE RENAISSANCE IN FLANDERS, GERMANY, FRANCE AND SPAIN (14th–16th CENTURY).

We must now retrace our steps a couple of centuries in order rapidly to review the artistic developments in other countries during this same epoch.

Towards the second half of the 15th century, *William of Cologne* and *Lochner* founded in **Germany** that "*Cologne School*" which later became an artistic nucleus of the first order. A remarkable picture by William of Cologne is a *Crucifixion* representing Christ surrounded by six saints. The same William or some other *Master of Cologne* has left us a *Veronica with the Effigy of Christ* which, though doubtless it has many qualities, still lacks that vivid and profound emotion which only the breath of spiritual life can bequeath to such a subject. Let us remember, amongst the German painters of the 15th century, *Martin Schoengauer*, the *Master of Lyversberger Passion*, the *Master of Mary's Life* etc.

It is during this period that the **Flemish** painters invent and perfect a new process, that of oil-painting, a process destined to transform art in a few years. The brothers *Hubert* and *Jan van Eyck*, *Roger van der Weyden*, *Hans Memling*, *G. Christus*, *Just of Ghent*, *Thierry* and *Aalbert Bouts*, with many other Masters, though continuing to portray the traditional subjects, nevertheless introduce into the Christian iconography the characteristic features of their country, race, and costume. We shall only mention a *King of Kings* by Jan van Eyck and an *Ecce Homo* belonging to the School of R. van der Weyden, which are remarkable.

During the whole of the 15th century this Flemish painting enlightened Europe. In **France** *Nicholas Froment*, *Fouquet* and others are imitators of the Flanders School; in **Spain** the *primitives* likewise speak in the Flemish tongue whilst preserving their native accent; in **Germany** the naturalism of Flanders art reanimates the Cologne School, until that time excessively mystic.

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At the beginning of the 16th century the art of the North and that of the South met one another, the classic style of Italian genius taking the lead. Numerous painters depart to study Titian and Raphael at Venice and Rome, while the "*Antwerp School*" continues to flourish in **Flanders**, its chief exponent being *Quentin Matsys*

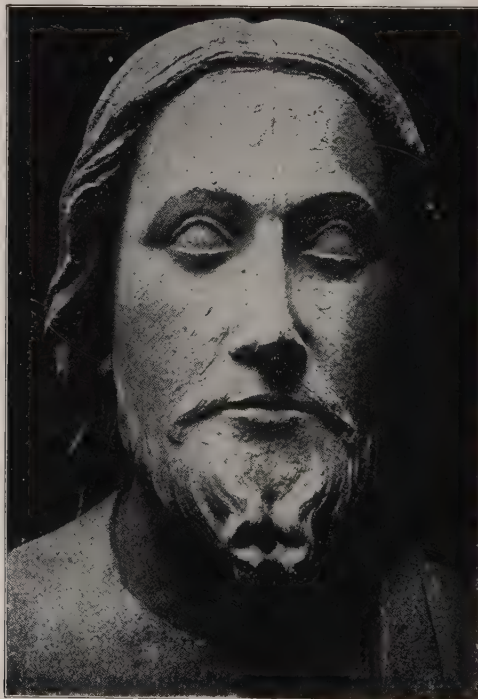
This artist, owing to his natural form of expression, and the splendour of his colours, belongs still to the Gothic era, yet for these very reasons his *Head of Christ* is one of the most original and famous productions of the epoch.

Half a century later, *Lucas van Leyden* paints a *Descent from the Cross* in which, in spite of the stiffness of design, he knows how to render the various persons depicted with such power of expression that this canvas may rightly be considered one of the most living of the Flemish School of that time. Let us remember also, besides several *anonymous Masters*: *Gerard David*, *Bernard van Orley*, *Joachim Patenier*, *Jan Mostaert*, *Pieter Aertsen*, *Michel van Coxcyen* and *Martin Devos*.

Amongst the **French** artists of the 16th century who have dealt with our subject we must make a special mention of *Simon de Châlons*.

Amongst the **Spaniards** we name the greatest of that time: *Juan de Juanes* and *Luis de Morales* called *el Divino*.

In several **German** works of the same period there is a veritable tenderness, an atmosphere of life being detached from a scene of death. We recall especially *The Crucifixion* by *Hans Holbein the Elder*, another *Crucifixion* by *Matthias Grünewald*, and several works by *Hans Holbein the Younger*. Little by little the classic style penetrates Germany also. The finest German artist of this epoch, *Albert Dürer*, preserves the distinctive marks of German genius in his firm drawing, his analytical naturalism, his mighty and tormented art; it is this that makes him one of the most original engravers for his manner of representing Jesus. Let us remember his wonderful work: *The Throne of Grace amongst the clouds*.



Head of Christ "Le beau Dieu", 14th cent. — Amiens' Cathedral (France) begun in 1215.



PUPIL OF ROGER VAN DER WEYDEN: BUST OF THE CRUCIFIED — STRASBOURG, MUSEUM.
(Photo Bulloz).



UNKNOWN FLEMISH PAINTER, 15th CENT.: THE CHRIST — PARIS, LOUVRE.

(Photo Braun).



JUST OF GHENT: THE REDEEMER — PORTION OF PICTURE, THE APOSTLES' COMMUNION.
URBINO, DUCAL PALACE.

(Photo Alinari).



QUENTIN MATSYS: THE HOLY FACE — ANTWERP, MUSEUM.



QUENTIN MATSYS : THE REDEEMER BLESSING — ANTWERP, MUSEUM.



QUENTIN MATSYS: JESUS DEAD IN HIS MOTHER'S ARMS.
ANTWERP, MUSEUM.



HANS MEMLING: THE REDEEMER AND SIX ANGELS — ANTWERP, MUSEUM.



WILLIAM OF COLOGNE (ATTRIB.): VERONICA — MUNICH, ART GALLERY.



THE MASTER OF LYVERSBERGER PASSION: JESUS CROWNED WITH THORNS.
COLOGNE, ART GALLERY.



HANS HOLBEIN THE ELDER : BUST OF THE CRUCIFIED — STRASBOURG, MUSEUM.

(Photo Bulloz).



HANS HOLBEIN THE ELDER: THE CRUCIFIXION — AUGSBURG, MUSEUM.

(Photo Hoefle).



MARTIN SCHÖNGAUER: THE BURIAL OF CHRIST — (COPPER ENGRAVING).



HANS HOLBEIN THE YOUNGER: PILATE WASHING HIS HANDS - (DRAWING).

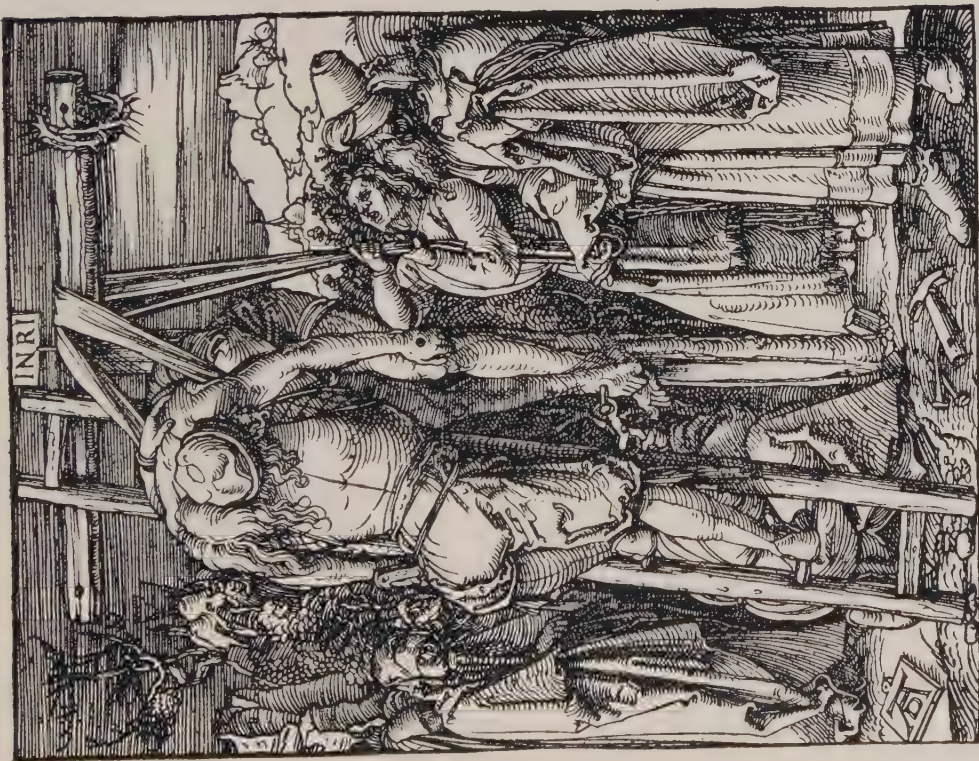
BALE, MUSEUM.



ALBERT DÜRER.
HEAD OF CHRIST.



(WOOD ENGRAVING).



The Taking down from the Cross.



Albert Dürer: Wood Engravings.
The Throne of Grace amongst the clouds - (Portion).



THE MASTER OF MARY'S LIFE: THE CRUCIFIXION — MUNICH, ART GALLERY.



GODFREY DECHAUME: STATUE OF CHRIST — PARIS, NOTRE-DAME.
FAÇADE, MIDDLE ENTRANCE.

(Photo Alinari)

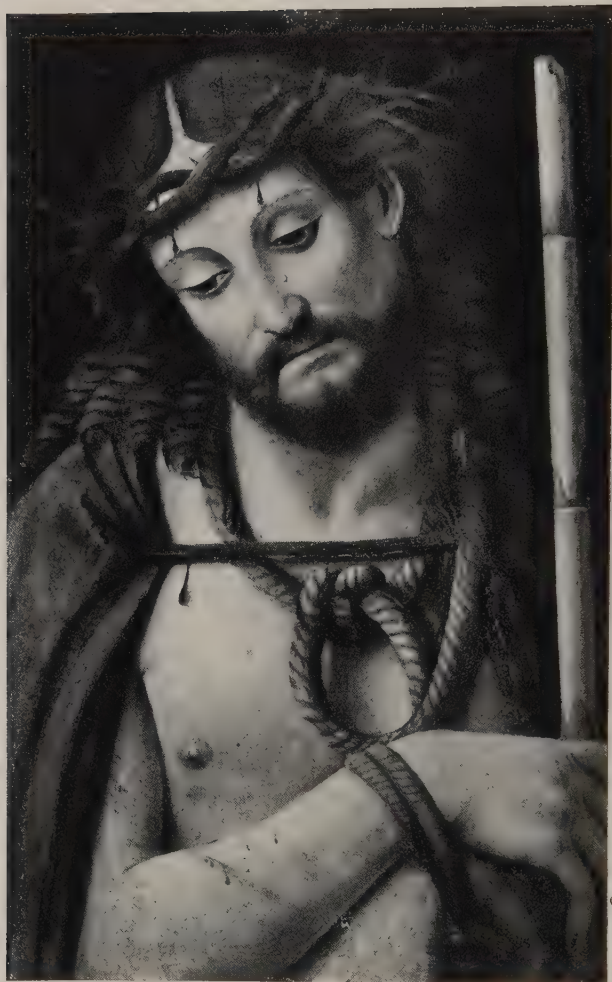
UNKNOWN FRENCH ARTIST, 15th CENT.: VERONICA.

(Photo Bulloz).



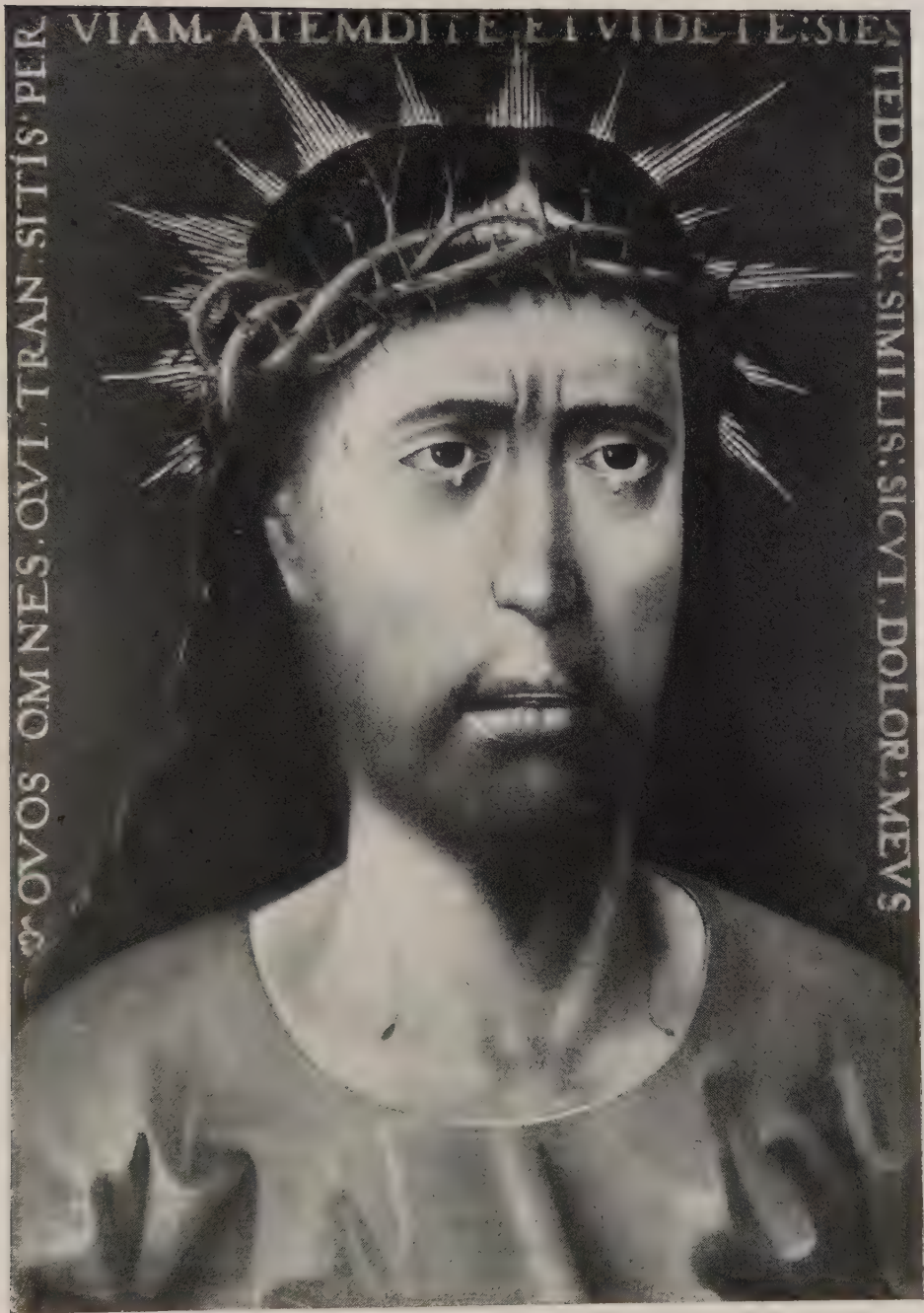
UNKNOWN FRENCH ARTIST, 15th CENT.: "SALVE, SANCTA FACIES".

(Photo Bulloz).



SIMON DE CHALONS: " ECCE HOMO ".

ROME, BORGHESI GALLERY.



UNKNOWN SPANISH ARTIST, 15th CENT.: "O VOS OMNES QUI TRANSITIS PER VIAM, ATEMIDITE ET VIDETE SI ESTE DOLOR SIMILIS SICUT DOLOR MEVS".

(Photo Moreno).



JUAN DE JUANES: THE SAVIOUR OF THE WORLD — MADRID, PRADO GALLERY.

(Photo Moreno).



Eustache Lesueur : Veronica — Paris, Louvre.

VIII.

ART IN THE 17th AND 18th CENTURIES.

Even whilst European art was still getting its inspiration from **Italy**, the centres of art in that country gradually declined. There is again a revival towards the end of the 16th century at Bologna where the three *Carracci*, *Antonio*, *Luigi*, and *Annibale*, endeavour to reanimate Italian painting by founding an eclectic school.

Opposed to this school was the tendency of *Caravaggio* and his disciples towards the purely natural.

According to their respective temperaments, the Italian artists chose one or other of these two schools. We recall *Guercino*, *Domenichino*, *Albani*, *Daniele Crespi*, *Lionello Spada*, *Leandro da Ponte*.

At the beginning of the 17th century, *Lodovico Cardi* called *Cigoli* paints one of the sweetest and the most life-like heads crowned with thorns, whilst a little later expands the art of *Guido Reni* who attains a really effectual soberness in his setting forth of the Golgotha execution. *Bernardo Strozzi* has left us many canvases representing the most important events in the life of our Saviour, *Carlo Dolci* does honour to his name by painting with really graceful harmony a radiant face of the Saviour, whilst *Carlo Maratta* and *Giuseppe Maria Crespi* called *lo Spagnolo*, although they eliminate the halo, by no means diminish the sublime majesty and glory of the sacred face.

All these works show signs of an evolution of the mind which — whilst not ignoring Christ's divinity — none the less tend more and more to humanise the Lord's face. It is this "humanisation" of the Nazarene Rabbi which is to be the glory of 19th century art. Already, however, in the first half of the 18th century a woman painter, *Rosalba Carriera*, in tracing a pastel without halo, succeeds in producing

a strong and firm-looking *Master*, whilst the Venetian *Giambattista Piazzetta* gives us a veritable *Forerunner*, a Christ who does indeed respond to the aspirations of our time. It is the prophet returning to the crowd to tell it, and to tell it again, the message of faith, of hope and of love....

Amongst the Italian sculptors of the 17th century who treated the subject with which we are dealing, we name *Pietro Tacca*, whose great bronze *Crucifix* is quite remarkable. To the next century belongs the sculptor *Giuseppe Sammartino* whose *Christ Dead wrapped in the Winding Sheet* is wonderful for its technique and high spiritual beauty.

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Spanish Art of the 17th century is a faithful interpreter of the national temperament. Caravaggio's naturalism becomes more and more emphasised in the works of such Spaniards as *Ribera*, *Herrera* and *Zurbaran*. A powerful realist is *Murillo*, whose great religious canvases display Italian reminiscences. The painter who has best escaped all foreign influence is *Velasquez*, who, even when he portrays Christ, evinces an originality so great and so vigorous that it arouses in our souls new and profound sentiments of great nobility. Among the Spaniards we remember also *Domenico Theotocopuli* called *el Greco*, a man of strange talent who was in fact a Greek by birth, but who worked in Italy, and still more in Spain, where most of his works are to be found.

Spanish sculpture of this period, so far as our subject is concerned, is made conspicuous by the names of *Martinez Juan Montañes* and of his pupil *Alonzo Cano*.

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The Flemish painters grew marvellously like the great Italian masters and *Rubens* exhibits at one and the same time the picturesque naturalism of the North with the grand decorative Italian style. His luminous Flemish painting dissipates the shadows of the Bologna school, and all around him live in his radiance, even those who are not his followers, such as *Gaspar de Crayer*, *Jacob Jordaens*, *Snyders*, even to *Teniers*.

The work of *Antony van Dyck*, Rubens' best disciple, gives evidence of that gradual "humanisation" of which we have already spoken; in addition to this is that exuberance, that magnificence of colour which are the peculiar property of the artist.

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In the 17th and 18th centuries, the **Dutch school** produces hardly anything except landscapes and therefore does not greatly enrich our subject. One might accuse it of possessing a too passive inspiration, of becoming monotonous even, had *Rembrandt* not conjured up out of the Northern mists a whole mysterious and touching world in which dreams and reality dissolve and harmonise.

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France once more thoroughly reasserts herself in her reproductions of the 17th century. *Lesueur*, *Mignard* and *Subleyras* are sincere religious painters, *Valentin* a good pupil of Caravaggio, *Lorrain* a splendid landscape artist; but he who

dominates the epoch is *Poussin*. During the second half of the century painting, like other arts, is at the service of the king and, in the century following, it passes to that of the social Parisian world. This is the epoch of *Watteau*, *Boucher*, *Greuze*, *Fragonard* etc.

French sculpture of the 17th century is made famous by *Pierre Puget* who has left us amongst other things a magnificent *Bust of Christ*.

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As to **Great Britain**, it is only in the 18th century that she makes an appearance in the history of painting. The British artists are essentially portrait-painters such as *Reynolds*, *Romney*, *Hoppner* and *Lawrence*, and landscape artists like *Constable* and *Gainsborough*; *Turner* is a fantastic visionary whose canvases reflect that same warm, meridional luminosity which characterises the work of the French painter *Lorrain*.

But British art of the 18th century really offers very little to the subject under discussion. It is to the 19th century that we must turn to find that new, splendid and efficacious impulse which Anglo-Saxon art has been able to give to the likeness of Jesus.



Giuseppe Maria Crespi called lo Spagnolo: Christ tortured — Pesaro.

(Photo I. I. Arti Grafiche).



CARLO DOLCI: "ECCE HOMO".

(Photo Alinari).



GUIDO RENI: " ECCE HOMO " - (PASTEL) -- ROME, CORSINI NOW NATIONAL GALLERY.

(Photo Alinari).



ANNIBALE CARRACCI: HEAD OF CHRIST — DRESDEN, ART GALLERY.

(Photo Alinari).



CARLO MARATTA: HEAD OF THE REDEEMER — FLORENCE, UFFIZI GALLERY.

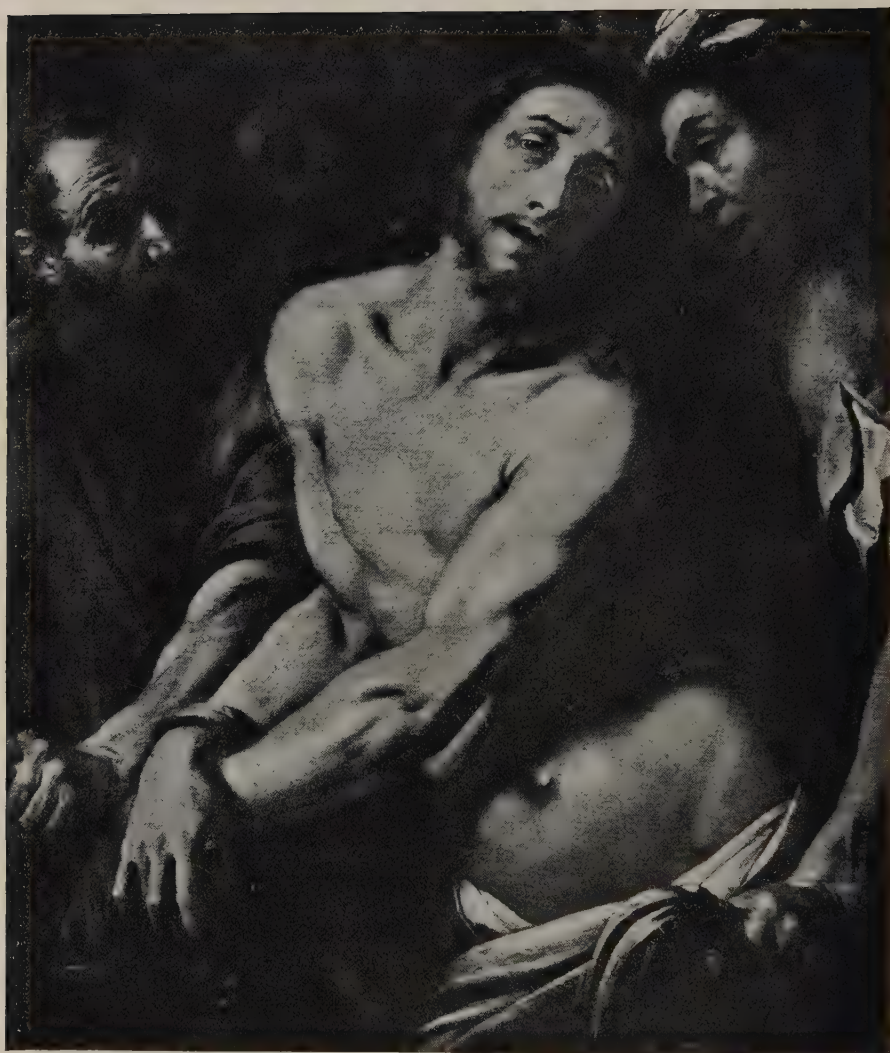
(Photo Alinari).



GIAMBATTISTA PIAZZETTA : THE SAVIOUR.



ROSALBA CARRIERA : CHRIST BLESSING — DRESDEN, ART GALLERY.



DANIELE CRESPI: JESUS TORTURED — MILAN, CRESPI GALLERY.

(Photo Anderson).



GIUSEPPE SAMMARTINO : CHRIST DEAD WRAPPED IN THE WINDING SHEET — NAPLES, CHAPEL OF THE ST. SEVERE PRINCES.



GIAMBATTISTA TIEPOLO: JESUS AT THE COLUMN — BERGAMO, CARRARA ACADEMY.

(Photo I. I. Arti Grafiche).



PETER MIGNARD: "ECCE HOMO" — ROUEN.

(Photo Bulloz).

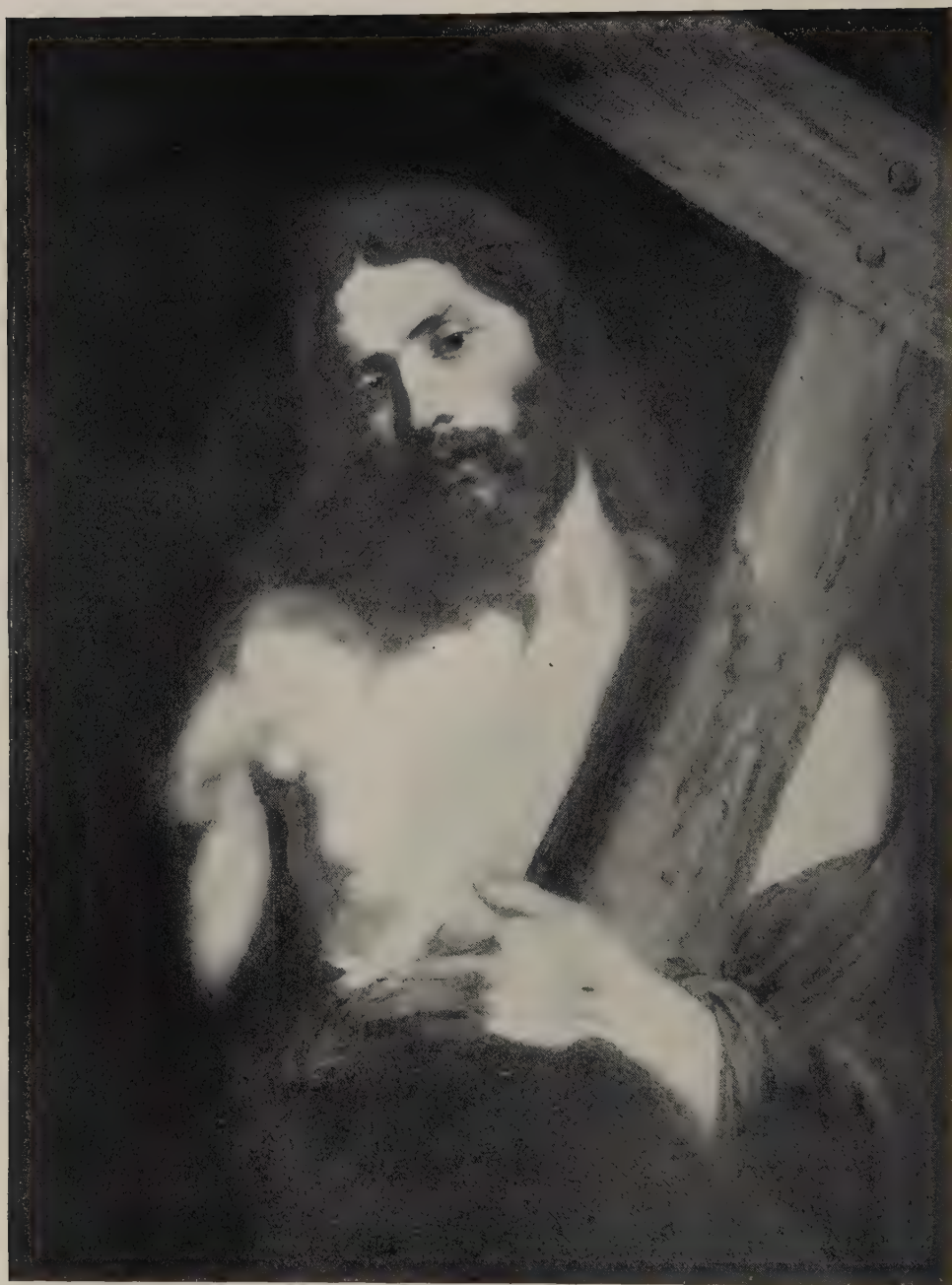


RUBENS: JESUS TEACHING NICODEMUS — BRUSSELS, ART GALLERY.



RUBENS: THE SAVIOUR, PORTION OF PAINTING, ST. AUGUSTINE, THE SAVIOUR AND THE VIRGIN.
MADRID, ST. FERDINAND'S GALLERY.

(Photo Braun).



VAN DYCK: JESUS CHRIST — GENOA, RED PALACE.

(Photo Alinari).



VAN DYCK: CHRIST AND THE TRIBUTE MONEY — GENOA, WHITE PALACE.

(Photo Alinari).



REMBRANDT: THE CHRIST — PARIS, SEDELMAYER COLLECTION.

(Photo Braun).



REMBRANDT: HEAD OF CHRIST — PARIS, SEDELMAYER COLLECTION.

(Photo Braun).



VELASQUEZ: PORTION OF CRUCIFIX — MADRID, PRADO MUSEUM.

(Photo Anderson).



MURILLO: THE CHRIST — PORTION OF PAINTING, ST. FRANCIS AND JESUS.
SEVILLE, PROVINCIAL MUSEUM.

(Photo Anderson).



DOMINIC THEOTOCOPULI CALLED EL GRECO : SALVATOR MUNDI — TOLEDO, MUSEUM.

(Photo Moreno).



Georges Minne: Jesus stumbling beneath the cross.

IX.

MODERN TIMES – DIFFERENT COUNTRIES

A human Christ: a Saviour who realises our weakness and our misery: a Son of Man who can understand and forgive: a Jesus who, like Him of the Evangelist, suffers “with” us, a social Christ, a modern Christ: such is the innovation of the last century and of our own. And in every land artists hear the appeal and respond to it. Religious art is no longer essentially considered as an instrument of public worship; it is now an independent production, the fruit of personal emotion inspired by that most spiritual and poetical force which exists upon earth, Faith.

For the first time in the 19th century the new art, daughter of the Renaissance, finds representatives in every European country, and modern painters, like the masters of old, are irresistibly drawn towards the human and superhuman form of the Nazarene. Their productions give evidence of this fact, for — in spite of the lapse of time, the evolution of thought and the progress of art — the characteristic type of Jesus’ face remains in general ever the same.

The Dane *Bertel Thorvaldsen* carves a statue of the *Redeemer* which alone is an entire programme of religious renovation. Another Dane, *Charles Henry Bloch*, has made us the gift of a picture in which the mysterious depths of the Geth-

semane tragedy are searched by the soul of a refined artist and expressed with exceptional strength.

The **Swede** *Richard Hall* gives us a profile of *Christ* seated, relieved against a monochrome background, pronouncing the words, "*My soul is sorrowful even unto death*"; it is a fine face, sweet and thoughtful, which in an instant transports us into the presence of the Galilean. Another interesting *Profile of the Master* is traced by a woman, the Swedish painter who signs herself "*Valerius*".

The **Dutch** *Ary Scheffer* paints an *Ecce Homo* from which proceeds a wonderful power of spiritual suggestion, whilst in a striking picture he recalls the dramatic scene of the *Temptation in the Wilderness*. In the works of two other Dutch painters, *van de Woestyne* and *van Gogh* an intense expression of Christ's suffering is to be found.

The **Bohemian** *Gabriel Max* revives the subject of the *Victim crowned with thorns*; but it is you whom this Christ regards, you yourself, with such an affectionate expression that it cannot but move your heart. Another canvas by Max, *Jesus the Physician*, is very delicately portrayed, whilst his *Jesus praying* is surely the one that we need to look upon: this is really our brother, yes, our brother.

The **Belgian** *Antony Wiertz* gives us two suggestive works, the first attempt at an art which, whilst dealing entirely with a religious theme, at the same time enters into direct communication with life outside the temple, in the public square. The first of these pictures is entitled *The Parties judged by Christ*. The gentle Nazarene is expressing his sorrow at the sight of human strife; with one hand he covers his face, with the other he seems to shut out the grievous spectacle. The counter-part of this painting is *The Parties according to Christ*. After the above representation of the present sad reality, the artist has set forth a prophetic vision of what shall be the happy reality to come; peace, civil and political, reigns amongst men who at last have become brothers. It is a Belgian also, *Jacob Smits*, who, a few years ago, with new technique, painted the pitiful scene of *Judas' Kiss*. Another modern Belgian, *Georges Minne*, with his wood engravings as in the *Baptism of Jesus* — firmly and nervously executed with an inspiration tragically ascetic — recalls to our mind the anonymous sculptors of the churches in the middle ages. A *Bust* carved by the sculptor *Kessels* is also really worthy of remembrance; and so are the paintings of *James Ensor* and *Henry de Groux*.

The humanisation of the Son of God, the Christ interpreted by realistic art, the Christ Who is nearer to us, Whom we also may at last understand and love! Is it not true that the **Hungarian** *Mihaly von Munkacsy* has solved this problem in his sublime picture *Christ before Pilate*?

French artists, those of classic as well as those of romanesque tendencies, also bring their offering of impassioned endeavour to the modern representation

of Christ. There are few *Crucifixions* so strong in spiritual vigour as those of *Henner*, *Carrière* and *Bonnat*; that of the last is to be seen in the Assize Courts at Paris. We recall also the pictures of Jesus traced by *Aublet*, *Azambre*, *Bernard*, *Bouguereau*, *Delaroche*, *Delaunay*, *Dagnan-Bouveret*, *Denis*, *Hébert*, *Girardet* etc.

We think it also necessary to recall a drawing by *J. F. Millet*, *Christ bound to the Column*, and three other pictures: *Jesus in prison* by *J. J. Henner*, the *Baptism of Christ* by *Camille Corot* and *Jesus in Gethsemane* by *Eugène Delacroix*. In the productions of other French artists we find an echo, in accordance with the Evangelist, of modern political and civil events. *Danger* and *Debat Ponsan*, for instance, put us in immediate contact with the monstrosity of war between men who pretend to adore the same Heavenly Father; *Motte*, in his *Christ at the Banquet*, preaches brotherhood between the different social classes; *Paul Hippolyte Flandrin* expresses in an extraordinarily effectual manner the form and feelings of *The Galilean nowadays morally exiled from no matter which modern town* as he was formerly repulsed by those of antiquity.

If we glance towards **Great Britain**, one fact strikes us: whether we consider *The Carpenter's Shop*, by *Millais*, *Jesus washing Peter's Feet*, by *Ford Madox Brown*, or *The Shadow of the Cross* and *The Light of the World*, by *Holman Hunt*, there is no doubt whatever that one of the most incontestable glories of pre-Raphaelitism is this; that it has brought back religious art into an atmosphere of the purest idealism whilst, at the same time, has made of it the sincerest manifestation of naturalism. One of the most forcible illustrations of this is *The World's Gratitude* by *W. S. Burton* which shows us the face of Christ behind prison-bars. The symbolism of this face of Jesus, that the world recognises but keeps under lock and key lest its gaze reproach too closely humanity's aberrations, is certainly not inferior to the technical value of the picture.

The best **German** artists of the past century also dealt with our subject in a wholly modern and efficacious manner. *Hans Thoma*, for example, gives us a remarkable portrayal of *Jesus and Nicodemus*; in yet another work he treats with vigour that subject of capital importance, *The Victim crowned with thorns*; but his is not a suffering Christ, it is a Christ whose somewhat weary look has surmounted suffering and found repose in the Father.

Jesus Praying has been effectually illustrated by both *Saffer* and *Hofmann*, who give us several noble *Heads of the Christ* which to me seem particularly apt to respond to the spirituality of modern beliefs. That charming subject "*Let the little children come unto Me*" is treated with great sweetness both by *Roederstein* and *Fritz von Uhde*; the latter, by a queer anachronism, shows us Christ in the traditional red garment in the midst of a modern throng: this occurs in several paintings such as "*Lord, stay with Us*", *The Sermon on the Mount* and *Jesus preaching from the ship*. Amongst modern German productions there are a few pictures by *Deger*, *Dietrich*, *Liphardt*, *Steinhausen*, *Was-muth*, *Zimmermann*; a *Crucifix* carved by *Hermann Lang*, another one by *Franz Ittenbach*, a *Bust* by *Schmiechen*, another *Bust* by *Wandschneider*, many works of

Gebhardt, among which a very original painting, *Christ wandering through the World*, as well as *Jesus the Preacher*, very modern, by *Fahrenkrog*, also a head drawn by the Bavarian, *Joseph Sattler*.

At **Vienna**, the Saxon *Max Klinger* strikes out a new path with much success; he has interpreted by modern means that sublime subject *The Atonement* and he has also recently painted at Vienna a very original work *Jesus on Olympus*. At Vienna again we find an ultra-modern painting by *Otto Gurmman* which probably will not please everyone. Nevertheless, his *Christ Teaching* demonstrates that quite correct idea that Jesus is not only a hero of the past, but also a prophet of the future.

Switzerland is well represented not only by *Charles Vogel* and others, but above all by two great contemporary painters. We may mention *Jesus at Bethany* by the first artist, *Paul Robert*. The Master is blessing the humble meal, and beside him is Lazarus with his two sisters, a sweet scene of friendship, a souvenir of those peaceful hours which were so rare. The second, *Eugène Burnand*, creates with new technique and great effect a *Man of Sorrows*, and again in another work he gives us such a very original *Portrait of Jesus* that at first sight he shocks our observation, which is so used to the traditional conception; the portrait, however, becomes more and more impressive the closer one examines it.

Let us name a few other artists belonging to **different countries**: *Benoni Auran*, *Fra Zmurko*, *Nordhagen*, *Plockhorst*, *Styka*, the American *Edward Butler* etc.



Giovanni Sacchetto: "Learn of me, for I am meek and lowly of heart".



ANTONY JOSEPH WIERTZ: THE PARTIES JUDGED BY CHRIST — BRUSSELS, WIERTZ MUSEUM.



GEORGE MINNE: THE BAPTISM OF JESUS - (WOOD ENGRAVING).



GABRIEL MAX : JESUS CHRISTUS.



BERTEL THORVALDSEN: "COME UNTO ME" — COPENHAGEN, FRUEKIRKE.

(Photo Braun).



CHARLES HENRY BLOCH: JESUS IN GETHSEMANE — COPENHAGEN, ART GALLERY.

(Photo Braun).



CAMILLE COROT: THE BAPTISM OF JESUS — PARIS, ST. NICHOLAS'.

(Photo Bulloz).



JOHN FRANCIS MILLET: CHRIST AT THE COLUMN - (DRAWING).

(Photo Braun).



PAUL HIPPOLYTE FLANDRIN : JESUS MOURNING OVER THE CITY.

(Photo Braun).



EUGÈNE DELACROIX : JESUS IN GETHSEMANE — PARIS, ST. PAUL'S.

(Photo Bulloz).

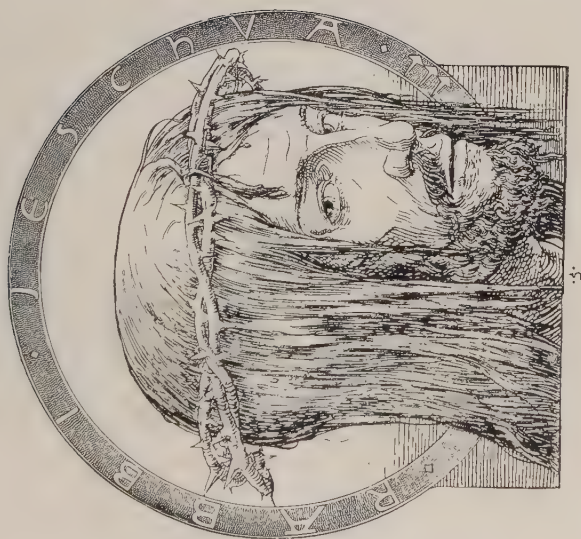


JOHN JAMES HENNER : JESUS IN PRISON.

(Photo Braun).



Paul Delaroche: Head of Christ — (Portion).



Joseph Sattler : Rabbi Jeschua — (Drawing).



HENRY SAFFER : CHRIST PRAYING.

(Photo Braun).



J. M. H. HOFMANN : CHRIST PRAYING - (PORTION).

(Ph. Gesellschaft, Charlottenburg).



J. M. H. HOFMANN : THE SAVIOUR — PORTION OF PAINTING, JESUS AND THE RICH YOUNG MAN.
DRESDEN, ART GALLERY.

(Photo Hanfstaengl).



EDWARD VON GEBHARDT : CHRIST WANDERING THROUGH THE WORLD.
BERLIN, THE PROPERTY OF JULIUS FREUND ESQ.

(Ph. Gesellschaft, Charlottenburg).



MAX KLINGER: JESUS DELIVERING PSYCHE — PORTION OF PAINTING, JESUS ON OLYMPUS.

(Photo Seemann).



FORD MADOX BROWN: JESUS WASHING PETER'S FEET.

(Photo Eyre & Spottiswoode).



W. S. BURTON : THE WORLD'S GRATITUDE.

(Berlin Ph. Gesellschaft).



HOLMAN HUNT: THE LIGHT OF THE WORLD — LONDON, ST PAUL'S.

(Photo Eyre & Spottiswoode).



GUSTAAF VAN DE WOESTYNE : JESUS CHRIST SHOWING HIS WOUNDS.



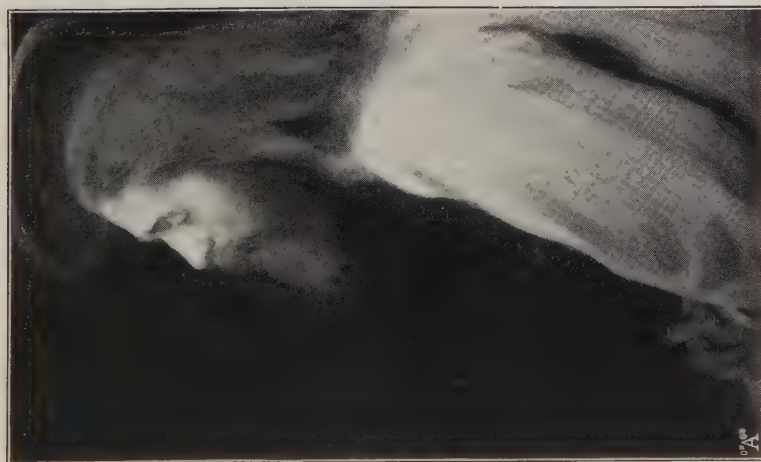
ARY SCHEFFER: "ECCE HOMO" — PARIS, LOUVRE.

(Photo Bulloz).



MIHALY VON MUNKACSY: PROFILE OF CHRIST.
PORTION OF PAINTING, CHRIST BEFORE PILATE.

(Photo Braun — Copyright by Sedelmeyer).



Richard Hall: "My soul is exceeding sorrowful, even unto death".



Valerius: Christ praying.
(Photo C. Stenders).



EUGÈNE BURNAND : HEAD OF CHRIST - (DRAWING).

(Photo Braun - Copyright).



Teofilo Patini: Christ in Gethsemane — Aquila.

(Photo offered by Museum Authorities).

X.

ITALY DURING THE 19th AND 20th CENTURIES.

During this last century when Christian art ever grows more human, when it has reached the true grandeur of religious art, **Italy** gives place to none.

Amongst the sculptures we name a severely classical *Bust* by *Francesco Penna*, and yet another *Bust*, sublimely mystical, by *Eugenio Pellini*; by the same artist also is a full figure of *Christ in Gethsemane*. *Ernesto Bazzaro* sets forth a striking scene in his *Resurrection of Lazarus*. *Leonardo Bistolfi*, at the Venice Exhibition in 1899, also presented the entire form, a vigorous and majestic model of *Christ* in keeping with the suggestion of his own elevated mind.

The plaster *Head* modelled by *Ezio Ceccarelli* won the first prize at the International Competition for a "Head of Christ" at Turin the same year. Another plaster production by *Vittorio Pochini* is also interesting; an intensely sorrowful vibration emanates from this contracted face and closed eye-lids, from that wide-open mouth, and from those pale cheeks down which the tears are running. A marble fragment by *Pietro Canonica*, being a portion of his *Christ Scourged*, awakens in us a feeling of intense feebleness, of grief resigned and infinite; the artist has known how to express his ideas in an original and delicate fashion. Let us not forget the *Christs* by *Carestia* and *Cadorin* and the *Busts* by *Libero Andreotti*, *Achille Alberti*, *Luigi Bistolfi* and *Francesco Jerace*, as well as *Christ Dead* by *Domenico Trentacoste*.

To *Domenico Morelli* belongs the first place amongst modern Italian painters. He has consecrated several of his best canvases to the portrayal of Jesus: *Jairus' Daughter*, *Christ walking on the Waters*, *Christ in the Wilderness*, *Christ Mocked*, and especially his *Christ Dying*: an affecting commentary upon "*Pater dimitte illis*": "*Father, forgive them, for they know not what they do*".

In the first rank also we find *Gaetano Previati*: now it is his Christ who, upright, wrapped in solemn drapery, announces, "*I am the Way, the Truth and the Life*", now his pastel of *Christ Crucified*, now the important series in *The Way of the Cross* which attract us by the powerful suggestion of prophetic exaltation and of tragic suffering.

Again we are reminded of *Michele Giambono* and *Cesare Maccari*, producers of many decorative works which place in a prominent position the figure of the Redeemer; of *Teofilo Patini*, author of a touching picture *Jesus in Gethsemane*; and of *Vittorio Corcos* who painted an *Ecce Homo* quite different from the usual portrayal of this sorrowful scene. *Giovanni Sacchetto* shows us a Christ whose face is lit up by the vivid scarlet of a setting sun, Who is seen in relief against a background of green meadows and fields of ripening corn. On the other hand the Christ by *Pilade Bertini*, bowed beneath the cross, lifts His face towards the sun which enlightens it with a ray of blood, the bony claws of approaching death signifying *The Reward* of Him whose sole aim in life has been the pursuit of righteousness.

The social theme is treated with hardihood by a young painter, *Vittorio Bonatti*, who gives promise of great things in his vast picture, *The Soul-compelling Force*. We name also *Giorgio Belloni*, *Lazzaro Pasini*, *Martinetti*, *Pacchioni*, etc.

The *Head of Christ* called *The Apparition* by the Florentine artist *Georges Kienerk* is a complete and strong production surmounting many others by reason of its profound and original expression as well as by its mighty, poetic suggestion, which is truly spiritual; we are here in the presence of a freely modern work, absolutely human, but emanating a spiritual life of super-human intensity.

What profound and unspeakable things are we told by that pale, exhausted face radiating an inner light! A divine languor droops from the large blue eyes and would appear to conceal their splendour like some light veil; those eyes of the man who "came back" do indeed testify that no power whatsoever was able to deflect them from their purpose, but that naught in the world — not even deliverance from the bonds of death — has been able to console their sorrow; yet the mission was accomplished!



E. Pellini: Gethsemane.

(Photo presented by the author).



LEONARDO BISTOLFI: CHRIST.
TERRACE OVERLOOKING THE BRENTA IN THE PARK OF THE VILLA CAMERINI.

(Photo given by the Author).



EZIO CECCARELLI: "ECCE HOMO" — PLASTER HEAD.



FRANCESCO JERACE: BUST OF CHRIST.



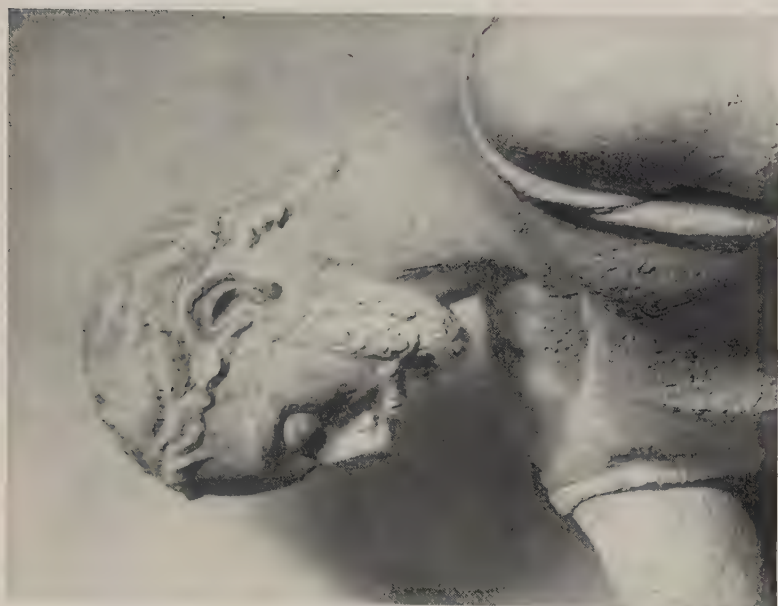
Vittorio Pochini: For Humanity — Plaster Head.



Luigi Bistolfi: "Afflictus proles miserere tuae, inclite Christe".
Plaster Bust.



Pietro Canonica: Christ scourged — Marble fragment.



Libero Andreotti: Jesus Christ — Plaster Bust.
(Photo sent by the Author).



DOMENICO TRENTACOSTE: CHRIST DEAD — MARBLE.



DOMENICO MORELLI.

"PATER DIMITTE ILLIS, NON ENIM SCIUNT QUID FACIUNT".
NAPLES, THE PROPERTY OF PROF. VETRI.

(Photo Alinari).



DOMENICO MORELLI: JESUS WALKING ON THE WAVES — NAPLES, THE PROPERTY OF THE DUKE OF EBOLI.
(Photo Alinari).



Giorgio Belloni : Head of Jesus Crucified – (Pastel).



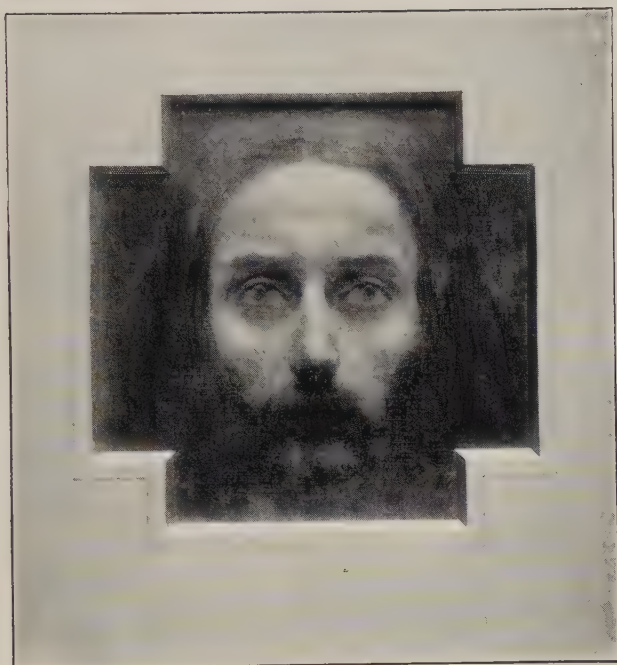
Pilade Bertini : The Reward.



Gaetano Previati.
 "I am the Way, the Truth and the Life".
 (By kind permission of the Publishing Society of "Arte divisionista").



Gaetano Previati.
 Jesus meets His Mother on the road to Calvary.



GIORGIO KIENERK: THE RISEN LORD - "PAX VOBIS".



CONCLUSION

What is our conclusion?

That it is regrettable we do not possess a portrait — if only one — a really authentic likeness of Jesus?

But is it truly regrettable?

I do not think so.

Even if we had it — this authentic portrait — it would still be the outcome of the physical and emotional impressions of only one artist; we should always perceive the original through the interpretation of one man, whilst the Christianity of the various epochs must be able to reconstruct the image of its Saviour in accordance with the spiritual necessities of divers moments.

The greatest masters who bequeathed the features of Jesus to eternity have been unable to render in all its fullness the physical and moral stature of the Son of Man.

There never has been and there never will be a unique and definite portrait of Christ, for the simple reason that the Master is — and always will be — greater than the disciples.

The authentic image of Jesus is caught by the spirit and it is only by this means that one is able to grasp its prodigious moral beauty.

It is for this very reason that, in each of the different effigies of the Nazarene — which, however, are not *portraits* — we seize something of His true

physiognomy. "We are semi-blind — Steinhausen, a modern painter, has said — it would appear as if we must be so in order to perceive something of Him; but this something, this little consoles us".

And the divine character of the creative faculty in any artist can in no way be better understood than when — wishing to portray the features of the Man of Galilee — that artist has succeeded in bringing to life a deeper emotion in a great number of believers.

*
* * *

In the exhausting researches, in the obstinate efforts of the finest artists during nineteen centuries of history — to give us a figure of Christ which adequately corresponds to such an elevated subject — there is a marvellous epopée whose grandeur has not yet been voiced, whose songs of heroic devotion await their poet, a bundle of weariness, of sorrows and of joys which elevate humanity almost above itself.

John of Fiesole — the Angelico — went down on his knees when painting the features of his Saviour, whilst a modern writer, Gerhardt Hauptmann, describes the stern ideal of the present-day artist in these words:

"He who has the audacity to paint the Man crowned with thorns, needs a whole life-time in which to do it — neither must his be a tempestuous or a dual existence, but it must be passed in hours of solitude, days of solitude, years of solitude.

"He needs to be alone with himself, with his griefs and his God. Nothing vile must remain in him, no mire even lightly soil him.

"Then, whilst struggling and fighting alone, will come the Holy Spirit; something is thus made manifest; one rests in Eternity; and behold, before us, in serenity and beauty, we see the Saviour: *He is there*".

Such are the moral attributes that not only the modern artist must possess but anyone else who desires to approach one of the most sublime subjects in art and thought with the intelligence of love.

*
* * *

In a moment of agony, though not of despair, the Galilean Prophet — very soon to become a universal martyr — said to his most intimate disciples, "*I have compassion on the multitude because it is scattered abroad as sheep having no shepherd*".

And in another moment — as impressive and solemn — one of his followers cried aloud to the Prophet all his enthusiasm and faith with the words, "*Lord, to whom shall we go? Thou hast the words of eternal Life*".

We also — men and women of the 20th century, tormented by wars and discords and passions — we also, to-day, in the midst of so much philosophy and knowledge, in the midst of so many policies — we are wandering hither and thither like sheep without a shepherd.

Nevertheless, periods of sincerity and goodness are not altogether lacking; they even seem to become more frequent, and at such times we become aware that, in spite of all the glitter and tinsel of so-called contemporary civilisation, we are as those upon a dangerous sea threatened by wreck.

It is then that we ponder, and often murmur, and at times irresistibly exclaim — We do not wish to perish! Whether it be for the sake of our own individual soul, or for the multiple soul of that complex thing, modern society, of which we are a part, we — at this hour of would-be reconstruction — we call for a Master to teach us anew, for One who truly expounds, as can no other nowadays, the eternal value of Truth and Liberty and Justice. He is indispensable to us, an absolute necessity. We have need of a Messiah, as we want air, as we need bread. We must have Him.....

“For man cannot live by bread alone!”.

And so we set out to seek Him, but we shall not find Him until we thoroughly comprehend that to-day still it is Christ alone “Who has the words of life”.

Through all the centuries He remains *Unique*, because at all times He alone, like no other, responds to the highest aspirations of our heart and the deepest needs of our conscience.

Happy the man who has faith in the future! because he possesses the untiring energy and the compelling force of the Nazarene:

Who overcomes all sufferings, all deceptions, all anguishes,

Who gives to the mind the wings of an eagle,

Who transports and elevates us from one height to another, from summit to summit, towards the stars..... up to God.



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GAYLORD

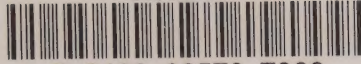
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